THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NEW PARK.—Engaged has been played through the past week to immense business. The piece will, undoubtedly, prove a great success, simply because it furnishes an abundance of mirth-provoking situations and humorous lines. The play is at times rather absurd, and in some passages extremely silly, yet the satire is none the less effective. In speaking of the cast, Agnes Booth, as Belinda, achieved a wonderful success. Jas. Lewis as Cheviot Hill was very good. The other characters were well sustained. Engaged will run another week.

GLOBE.—Janauschek was most heartily welcomed back to this city by those who love to witness pure dramatic talent, and that of the highest order. The earlier part of the week the houses were but fair, but they rapidly increased until Saturday, when there was a very large attendance.

Robson and Crane appeared in Comedy of Errors Monday night. The comedy was preceded by the farce, The Little Rebel.

MUSEUM.—Almost a Life by the Standard Theatre co. of New York, was very successful, and it would run for a week longer to as good business, but Mr. Field has made other arrangements for the coming week. Our Boys and the Juvenile Pinafore are eagerly looked forward to by the patrons of this house.

The first performance of the Children's Pinafore occurred Monday afternoon, and drew a large audience. In the evening the universally popular comedy, Our Boys, was presented, and will run through the week.

GAIETY.—Joseph K. Emmet and his Fritz have not given the satisfaction to Boston people that was expected. Joe Emmet himself is good, but his play is very poor. The piece was undoubtedly written for the purpose of giving the star a chance to display his specialties, which consist mostly of singing and a few steps of a kind of reel peculiar to himself. Fritz is one of those peculiar things which are written without any regard to dramatic situations, and with no other object in view than to keep the central figure before the audience most of the time. Joe Emmet does all that lies in his power to liven the piece, but it is impossible to play a drama with one character.

HOWARD.—Patrick J. Stanley McKenna and his Whims had rather a disagreeable time. All appeared to move smoothly until Thursday evening, when Patrick came before the curtain and gave that old, old "gag" that, "owing to circumstances over which he had no control, there would be no performance, and that the money would be refunded at the box-office." Now this being the third time the present season that a Howard audience had been dismissed, there was much dissatisfaction. Stanley McKenna was called upon that evening by the MIRROR correspondent to obtain his reason for not showing. He gave a very weak excuse, so it behooved the writer to inquire further. He learned that the real cause was that the company had not received a cent of salary for three weeks, and they refused to play any longer without a settlement. They played, however, on Friday and Saturday to the mutual benefit of all concerned; that they might obtain money with which to get out of town. We have become obliged to look upon the Howard as a rock at sea upon which many a good play will be stranded and many a dramatic combination go to pieces. We are sorry to hear that Mr. Hardenbergh is going to bring out his new piece here.

Frank Hardenbergh's new play, The Mirror, was presented Monday night. The play was written especially for Mr. H. by John P. Addams. The sentiment points the moral of Ten Nights in a Bar-Room. Cast as follows: Cyrus Rudduck, Frank Hardenbergh; Charles Stanwood, E. J. Buckley; Ansel Blight, Mark M. Price; Abel Drake, C. Herbert; Little Jimmie Drake, Miss Zoe Tuttle; Little Cy. Drake, Lolo Gonzales; Isabel Stanwood, Miss Emma Wilmot; Mrs. Drake, Miss Athena; Nona, Miss Amy Ames.

Philadelphia.

WALNUT.—This house was crowded on Monday evening by a large and appreciative audience, to witness the performance of Hobbies by Eliza Weathersby's Froliques. The troupe is an excellent one and gave a good performance of this burlesque. N. C. Goodwin bore off the chief honors of the evening, especially by his wonderful imitations of some of our most celebrated actors. The singing is excellent, and the performance, altogether, is a very enjoyable one. The farce, Under the Rose, precedes the burlesque. 19th, George C. Boniface in Soldier's Trust.

ARCH.—Monday, Tuesday and Wednesday of present week, Rice's Surprise Party repeat Revels, and for balance of the week they will play Horrors. They are drawing full houses, and their three weeks' engagement has been a great financial success. Monday next Mrs. John Drew, the queen of comedy, will appear for one week.

BROAD.—Monday, Tuesday and Wednesday Pinafore was reproduced at this theatre, drawing, as before, full houses. The original Pinafore troupe appear with slight change, Blanche Chapman assuming the role of Josephine. The balance of the week will be devoted to benefits, and on Saturday evening this theatre will close after one of the most successful seasons among the theatres of this city for a number of years past.

PARK.—Valerie; or, The Treasured Tokens, a romantic opera in four acts by Remington Fairlamb, was produced for the first time at this theatre on Monday evening, the 12th inst., before a very large audience. It has some very pretty and sweet music, and the characters are well filled and sung, Mlle. Isidora Martinez leading the list. The opera is beautifully mounted. It will continue, no doubt, to draw well. Monday next, Mr. and Mrs. Charles Walcot in Gilbert's comedy, The Wicked World.

CHESTNUT.—This is the third and last week of A Scrap of Paper, which is drawing good houses, and also the last week of the season. Next week Adele Belgarde. Fatinitza will be produced June 2.

NORTH BROAD.—Contrabandista and Pinafore are still on the boards of this house, filling it nightly. Ella Montejo has become a great favorite, her rendition of the character of Josephine surpassing that of any of her sister singers. She has a strong, clear and melodious voice.

MUSEUM.—Spencer Pritchard opened an engagement at this theatre on Monday last, in the drama of Transplanted, supported by a fair troupe. There is a sleighing scene in which the trotting horse, Billy McGonegal, appears on the stage fully equipped. Fair houses. Monday next the immortal Dr. Landis will appear in Hamlet, in compliance with the request of many of our citizens.

Brooklyn.

PARK.—It is seldom that this theatre has had so large an audience as gathered here on Monday evening to witness the opening of Haverly's Mastodon Minstrels; therefore it is needless to say the house was literally packed, and that the company's opening was auspicious. Every person and each feature of the entertainment were heartily encored. Billy Rice has already become a favorite with the public. The company will probably remain for two weeks. This is rather risky, for the theatre-goers here are limited, and, as a general rule, two weeks' engagements do not pay. Then follow Harrigan and Hart and their company.

ACADEMY OF MUSIC.—The Banker's Daughter, by the Union Square co., with the scenery, etc., as produced at that theatre, will open on the 19th for one week's engagement under the management of John P. Smith.

COURT SQUARE.—On Saturday afternoon of last week Uncle Tom's Cabin was given by Weston Murray's co., and in the evening Ticket-of-Leave Man was to have been presented, but owing to the slimness of the audience, it was not produced, and those who had paid for tickets, received back their money.

Williamsburg, L. I.

NOVELTY.—John A. Stevens in his drama, Unknown, closed here Saturday night, after a successful week's business. The play has some very good points in it, but they do not seem to be original. John A. Stevens as Harold, afterwards the "Unknown," in some parts of the play is very good, but he smiles rather too often, and is rather too courteous for a lunatic. William H. Bailey played Jack Salt to the life. Charles Morris and Lizzie Fletcher, as Albert Stormking, and Bessie Zurribright were only a pair of feeble lovers. George F. Ketchum as Jimmy, who appeared at the beginning of the third act in order to avoid delay necessitated by change of costume, was very good in his mimical specialty, giving his experience at Sarah-togah. The balance of the cast were only passable. The play was well mounted. On Monday night The Banker's Daughter was played here to a large audience, with the following in the roles: H. F. Daly, W. H. Collings, Geo. Stoddart, J. B. Polk, Sara Jewett and Maude Harrison. Next week, 19th, Delicate Ground and The Snowball.

Chicago.

MAY 11.

MCVICKER'S.—A really good business has been done during the last week of Edwin Booth's engagement. Comment upon his performances is unnecessary. Good support has been lent the tragedian by Milnes Levick and the stock, particular credit being due Affie Weaver, Annie Graham and W. F. Edwards, Roland Reed, W. A. Whitecar and Harry Pearson. Indeed, all that has marred the excellence of the various representations has been the ear-offending rant of Walter O'Kelly, which has sown the seed for more than one case of emotional insanity. 12th, Warde and Barrymore co. in Diplomacy. Fatinitza and The Little Duke will be given here shortly.

HAVERLY'S.—Uncle Samuel Colville's assortment of American and British blondes, who shoot folly on the wing, arrived 5th, for the fifth time this season, opening in Our Cinderella, which has been remodeled and generally improved by Willie Gill, so much so that William now claims to be the author of the piece. Mme. Roseau assumed Cinderella, formerly so prettily played by Marion Elmore, and while vocally acceptable, her acting was awkward and amateurish. Danty Marie Williams was enthusiastically received in her old part of the Prince. Eugenie Paul, a new acquisition, was the representative of Elfina. Ada Lee's unusually well developed limbs attracted much attention. The ballet comprises some handsome girls and a few ugly ones. The male portion of the company has lately received a tower of strength in the genial person of Ben Maginley, whose irresistibly funny by-play as Clorinda, forced hearty guffaws from the most stony in the audience. Mattlin's wonderful legs describe new and intricate revolutions. His moral ballet, a new feature, is something intensely funny. Charlie Drew was in good voice and acted in his accustomed excellent manner. William Gill abounds in mannerisms which crop out in all he does. W. B. Cahill deserves all the pleasant things said of him by your New Orleans correspondent. As I looked upon Mr. Cahill, regretful memories of the best burlesque organization ever seen in America, headed by the incomparable Lydia, and of which Mr. Cahill was a bright light, shot over me and I felt sad. Gus Williams appeared between the acts in his specialties, and was loudly applauded. Babes in the Wood and Robinson Crusoe were put on later in the week. Business fair. 19th, first appearance in Chicago of Lester Wallack.

HOOLEY'S.—Maggie Mitchell has played Jane Eyre, Lorle and Little Barefoot during her second week, to light business. Miss Mitchell, though still attractive, has worn out her pieces. 12th, Kate Claxton, supported by C. A. Stevenson and her own company, in The Double Marriage. As Kate has something other than the eternal Orphans she will probably do well. 19th, Pauline Markham's Comic Opera co. in Pinafore, and Herve's opera bouffe, Chilperic.

ITEMS.—McVicker is back from the East. He has made arrangements for a summer season of light opera, commencing about June 1. Max Maretzek will be conductor, and the company, though not yet complete, will embrace Thomas Whiffen, Harry Peakes, James Lewis and Mrs. Seguin. Mac shows that his head is level by this arrangement.—T. W. Keene left last Monday for 'Frisco. Mr. Keene will star next season under the management of Thomas Davey.—A new organization, a la Vokes, styled the Larks, will next week take the road from here, working west. The members of the party are Roland Reed, J. B. Everham, J. H. Browne, Alice Hastings, Mattie Lancaster and Emma Lathrop. I predict success for this company.—W. T. Edwards, of McVicker's company, is an excellent actor.—Horace McVicker will soon be married to Affie Weaver. Miss Weaver is a daughter of H. A. Weaver of the N. Y. Standard Theatre co.—Isadore Davidson, late second comedian at McVicker's, takes out a Pinafore co., 12th.—The rustics would not have Robertson's bad Pinafore company, and so they walked home, arriving 5th. The Rackstraw, Harry Pestiferous Keily, having had vast experience as a pedestrian with fly-by-night parties, will probably commence walking 5,000 miles in 5,000 quarter hours, at Jerry Monroe's garden, and [illegible] will receive a keg of beer a[illegible]nds of prepared glue.—Ted We[illegible]hanty, has ceased his connection[illegible] West End Opera House Pinafo[illegible] have taken the road.—J. N. Bro[illegible] the modest and hard-working p[illegible] McVicker's, goes out with the La[illegible] understood that he is the author of one of their new extravaganzas.—THE MIRROR is becoming popular here.

San Francisco.

MAY 5.

Arrah-Na-Pogue has not proved so strong an attraction as The Shaughraun, but still the business at the California has been good all the week. Boucicault is the best Shaun we have ever seen. In every detail he is perfect: in his acting always so quiet, so true, that to see him is a delight. Ada Gilman has made herself a favorite already, and her Arrah was a worthy companion piece to Shaun. We have never seen a soubrette who combines the gentleness, spirit, true humor and power of this little creature. No wonder that Mr. Boucicault selects her to form a member of his company in New York. She is an actress who wins all hearts, and we are indeed sorry to give her up.

Jeffreys-Lewis again proves how far a pretty face will go toward "success." She plays Fanny Powers as the sequel to Claire Ffolliott, and in both is conspicuously insignificant. How easy it is to detect the true artiste when two such women as Ada Gilman and Jeffreys-Lewis appear together. The one petite in form, but great in intelligence, and with the charm of unconscious power, easily towers above the other, who, ever conscious of a pretty face, strides over the stage with the everlasting "I'm-not-to-be-overlooked" manner which will ruin her if she is not already broken up. In short, Jeffreys-Lewis is a great disappointment to managers and to the public.

We were told by a very intelligent actor not long since, that critics seemed never to realize the fact that "the part makes the actor nine times out of ten," and in the case of Jeffreys-Lewis it is plainly illustrated. She comes here and flashes out in Zicka, a part that glistens in bold relief even in a Diplomacy comb. But when she is put in harness, and is only a stock actress, with ordinary material to work upon, we find she lacks the spirit and power to fill the place she attempts to occupy. She is utterly unable to fill the place of leading woman in the California Theatre, but would be an acquisition as juvenile lady, and as such we will welcome her. The California is too great a theatre to have any drawbacks in the leading people, as was the case this season.

Felix Morris as Feeney is simply immense. He will be one of the company next season, we are glad to say. Mr. Wells does not wear so well, but with care he will make an acceptable juvenile. Tom Keene, as leading man, and a good leading woman, would make a strong company.

Next week we have Shaughraun with Kerry and Colleen Bawn. Week after, Fanny Davenport.

The Strakosch Italian Opera co. go to the Grand Opera House on Monday, producing Aida, Mignon, and Lucia di Lammermoor. It is a question whether it will pay, as the Opera House is so large, and $3 a head larger. Cary, Litta and Pantaleoni are the reigning favorites. Mme. Roze is a beautiful woman, a fine actress and a good singer, but her voice is not light and bright enough for general taste.

At the Baldwin the regular company reappear in A Fast Family, advertised as "running now to crowded houses at Wallack's Theatre, New York."

At the Bush Street Theatre Barney Macauley is announced for a short time. He will be supported by his own company, and will play A Messenger from Jarvis Section. A greater variety of attractions could not be offered in any city; meanwhile the election is exciting public interest, and somewhat to the loss of the managers. We notice there is some curiosity as to who may be the correspondent of THE MIRROR from San Francisco, and as the amiable writer for the Dramatic News has suggested the name of Marie Prescott, it may possibly account for the not altogether gallant way he has treated her. We take some little pleasure in our incognito, and suggest this plan to the aforesaid hero of the sorrowful sheet: WE PAY FOR OUR SEATS, and hence our criticisms are more generously wholesome and true. Besides, we have an advantage that Mr. Gossip-Gatherer of the New York Dramatic News needs: we are unknown.

ITEMS.—Boucicault's business at the California has been good but not great; probably about $750 per night.—The Bush Street Theatre seems just now to be without a manager, and possibly suffering a little for the want of one, while the California possibly suffers a little for the want of a little less management. M. A. Kennedy comes to the front in two weeks. He comes up smiling, and says, with Tom Maguire for his backer, he has a week over. I don't know exactly what he means by "a week over," unless it is to walk over the street (just opposite) and see Joyce push out the pasteboards at $100 each.—Barton Hill is as blooming as a Green Bay tree, and his trip to the East seems to agree with him. The boys roast him a little about his volunteer evidence in the Alice Harrison case in one of your hotels, where he generously came forward and testified to the good character of the lady. Of course, he ought to know, and in this city it is not questioned but that he was correct. It seems that Frank Lawlor was approached on the subject at the time of the occurence. Now we all know Frank is not particular how he speaks of ladies, as some others in the profession, but in this case he came to the front like an Irish gentleman and said that, as far as he knew, she was as pure as Simon, but for further particulars he referred to Barton Hill.—Jeffreys-Lewis looks just as sweet as ever, and gets just as many bouquets as she did before marriage.—Ada Gilman looks little and ugly. She made quite a hit in The Shaughraun and as bad a failure in Arrah-Na-Pogue, but they take kindly to her and she will do.—Mr. Gardiner, the dramatic agent of your city, is here, but as yet no one seems to know his business. It appeared in the daily papers that he came to stop the production of Gen. Grant's Trip Around the World, but as no one here ever heard of the production or saw any indications of such a thing, some people imagine that it is just a leetle mistake, and that Gardiner has some other business here which will develope in good time. He seems very active, and with several prominent bankers and railroad men, not forgetting Archie Rowland, who seems very attentive to him and has invited himself and wife to make his elegant residence in Oakland their home while in California. They have not accepted, and are still at the Palace, but I am sure he is figuring on some scheme in which these gentlemen are interested, the particulars of which I will let you know in my next.

—Our handsome friend Joel, of the Strakosch party, is seen every afternoon with Mr. Berheus promenading Kearney street.—Joe Murphy goes fishing almost daily, while Capt. Jas. O'Neill and young Robinson attend quietly to the ladies.—A Mr. Macadow has billed the town for Barney Macauley in a manner which shows that he knows his business.—Boucicau[illegible]

Baldwin last week, and now I see Gardiner and wife have gone there. They all say it is far ahead of the Palace, and besides, George Fawcett, the present manager, is well known to all show people from his long connection with the Grand Pacific in Chicago, and as he is exceedingly popular with them all it is geting to be the headquarters. Strakosch and all the principal members of his company (including Marie Roze and husband,) Lewis Morrison, Rose Wood, O'Neill, Robinson, Boucicault, Gardiner, are there at the present time, and a suite is engaged for Fanny Davenport, who is to arrie next Thursday. Two of the famous lady pedestrian from the East, Fanny Edwards and Mme. LaChapelle, are announced to arrive here Monday next for a great trial of endurance at Platt's Hall. E.G. Colton is the manager.—

New Orleans.

MAY 9.

ST. CHARLES.—The doors of this grand old edifice, this superb structure and pride of the theatre-goers of New Orleans, were thrown open on the night of May 2 (Friday), and as was to have been expected the spacious theatre was filled with "our oldest and best." There were present Mayor Patton, City Administrators Houston, Meallie, Glynn, Isaacson, Chevally and Marks, City Surveyor Brown, R. C. Wood, Secretary of City Council, Judge Whitaker of Superior Criminal Court, Eugene May, the Clerk of that Court, J. H. Spearing, C. F. Buck, C. E. Whitney, ex-Judge George H. Braughn, Alex. Walker and a vast number of the leading citizens who had so generously tendered to Sadie Vivian this grand testimonial farewell benefit, previous to her departure from her native city. The play selected was Augustin Daly's Frou-Frou, with the beneficiary as Gilberte, Harry Pickles, late of Mrs. Chanfrau's co. as Henri Sartorys, and Nellie Taylor, late of the Graves-Boniface comb. as Louise. The other remaining roles were assumed by amateurs. In the Gondola scene in the fourth act, the excellent quartet composed of Messrs. Henry Dressel, Charles G. Tracy, Legler and Renand, gave some exquisite vocal selections. Miss Vivian was overweighted in the role of Gilberte, and her efforts were paintul. Harry Pickles possesses some of the elements of a good actor, but was rather a poor exponent of Sartorys. Miss Taylor was pleasing as Louise, and fully demonstrated that she was an old veteran. Lettie Shearer, Miss Vivian's sister, appeared as Pauline and acquitted herself creditably. Manager Robert Strong, with that off-hand generosity which he is so much noted for, allowed Miss Vivian the free use of the theatre both for rehearsals and performance.

ACADEMY OF MUSIC.—No sooner had the season ended at this house than Manager Bidwell immediately began to make repairs for the next season. A good many improvements, much needed, are to be made.

ITEMS.—Tony Roig, the janitor of the Academy of Music, has charge of the building during the Summer months.—Manager Bidwell, yellow jack permitting, will open his theatre in September next.—It is rumored that the N. O. Gas Light Co., owners of the St. Charles Theatre, are in communication with several prominent Northern and Western managers. It is said that Jack Haverly and Charley Pope are anxious to secure the place. There's money in it, and Jack Haverly would be the right man in the right place.—Neither Managers Bidwell nor Hall will have stock companies.—Aimee will play at the Varieties next season, as will probably Joe Jefferson and Joe Murphy.—J. K. Emmet will appear at Bidwell's, and Tony Demer's Humpty Dumpty co. will play two weeks at the St. Charles.

Baltimore, Md.

FORD'S.—The Criterion Comedy co. opened on Monday in Caste. F. F. Mackay's impersonation of old Eccles was perfect. De Wolf Hopper as Hawtree gave a fine performance of that character, and Louise Sylvester made an excellent Polly. Frank Roberts as D'Alroy, and May Davenport as the Marquise, were all that could be desired. Ed Francis as Sam Gerridge was only fair. The balance of the week the farce-comedy, Freaks (Whims) was given. Miss Sylvester has the best character—that of Theodolina Goldbun, a blue-stocking old maid, and played it finely. Mr. Mackay as Theophilus Crank, and Mr. Hopper as Dr. Ketchum, were excellent. J. B. Curran as Christopher Goldbun and balance of company played well. This closes the season.

HOLLIDAY.—Eliza Weathersby's Froliques and N. C. Goodwin, Jr., in Hobbies to good business. Mr. Goodwin is the principal attraction, his imitations of Stuart Robson, Jefferson, Frank Mayo, and others being wonderfully well done. T. H. Burns as Major Bang was excellent. Eliza Weathersby, Jennie Weathersby, Emma Delaro, and W. J. Stanton are the rest of the company, giving one of the most amusing performances we have ever attended. The programme opened with the farce, Under the Rose. The Froliques close the season at this theatre. Mr. Albaugh's benefit takes place on Wednesday, 14th. Ingomar, Sarah's Young Man, the trial scene from Henry VIII., with Sophia Langdon Gilpin (who makes her first appearance on any stage) as Queen Katherine, and a burlesque Pinafore will be given. Mrs. Albaugh, George W. Howard, S. K. Chester and wife A. H. Canby, and others take part.

ACADEMY.—The Standard Opera co. gave a very fair performance of Pinafore. George Gaston plays Sir Joseph, C. R. White the Captain. Wallace McCreery sings Ralph excellently. F. A. Parmental and A. H. Holland are good as Deadeye and Boatswain, as is also Eva Mills as Josephine. Lena Munroe is satisfactory as Buttercup, and dresses more suitably than any one we have yet had. May Livingston as Hebe, fair. Chorus and orchestra good. Business light.

St. Louis.

OLYMPIC.—Notwithstanding the very excellent performance given by Jane Coombs, and the exertions made in behalf of Engaged, our people have not taken kindly to either. The trouble seems to be too much of a muchness about the play; every passion is burlesqued that the author's ideas may be presented. This naturally calls for great indulgence on the part of an audience. The character of Belinda, being outside of what was hitherto considered Miss Coombs' line, was but fairly played. If there is a difference in the characters of our plays, there must necessarily be a difference in the reading. Miss Coombs either ignores this, or is unable to remedy it. The support was good. Next week Lester Wallack produces Ours and My Awful Dad. The management have wisely abandoned their intended advance in prices. Wallack will be followed by the St. Louis Count Joannes, Berry Mitchell, who will appear in his "unrivaled impersonations" of Hamlet and Claude Melnotte.

DEBAR'S OPERA HOUSE.—Il Trovatore and [illegible]onstituted the week's repertoire of the St. Louis Amateur Operatic Society. As an amateur performance, in imitation of professionalism, it must be praised: as an approach to professional excellence or perfection, it could only be viewed with the eye of consideration and encouragement. With but one exception, not a single participant seemed to combine good acting with good singing; if they excelled in one they lacked in the other. To Minnie Curtis may be attributed the praise of possessing a voice, figure and dramatic ability that, with polish and tone, would make her one of the most pleasing artistes on our local lyric stage. She has the talent, but needs the culture, of a thorough artist. A good deal of papering [illegible] in regard to the actual receipts, but it may be safely stated that very little margin was left after expenses.

Albany, N. Y.

LELAND OPERA HOUSE.—The Alice Oates Opera troupe, under the supervision of Manager Miles of Cincinnati, opened here 5th for a season of one week, playing to good business, considering the advance in the prices. Girofle-Girofla, Pinafore, Cox and Box, La Perichole, The Little Duke, and La Marjolaine were presented. The most successful performances were La Perichole and Little Duke. Mrs. Oates has sadly changed since former visits, and, physically, she is quite the reverse of "a shadow of her former self." Her obesity was disagreeably prominent in Pinafore. The company is weak in women, as any company "supporting" this eccentric little woman is always doomed to be. Of the support Miss Stevens has a good voice, but is no actress; Misses Townsend and Hallock are quite ordinary: the men are better, although not so strong as in the good old time when Charley Drew, Laurent, John Howson, and Billy Crane were with the company. Mr. Beverly has a sweet voice. Mr. Connell is an excellent singer and a good actor. Mr. Taylor makes an unctuous Frimousse in The Little Duke, and my old friend, Graham, a very good Boatswain, in Pinafore. James Meade is never bad, but he has done better work than he is doing now. All praise is due to George Purdy, the accomplished conductor, who directed the musical portion of the operas.

ITEMS.—Mrs. Oates closed her season here, and sails for Europe 14th.—George Boniface opens to-night in The Soldier's Trust, and Lotta follows in La Cigale.—Mr. Albaugh's regular season closes with the Lotta engagement.—The Philadelphia Mirror had better dispense with its musical department, as it must only provoke a smile from the few people who read it. We should look for something better from the son of a "chief."

Cincinnati, O.

MAY 11.

GRAND OPERA HOUSE.—Lester Wallack closed a very successful engagement last night to a crowded house. On Monday, Tuesday and Wednesday evenings he appeared in his famous character in Ours. Thursday My Awful Dad, was presented to a pleased audience. Mr. Wallack's Adam Evergreen was very funny. He was recalled after each act. Mr. W. is no doubt the first light comedian on our boards. Next to the star, the honors surely belong to George R. Edeson. He is an excellent actor. Geo. DeVere was fair. Laura Don, Miss Rand and Mme. Ponisi had very little to do, but what they did do, they did well. Last night the biggest house of the week witnessed My Awful Dad. Next week Jane Combs will appear with her own company, and will give us Engaged. Jane Coombs was always a favorite in our city, and her return, after an absence of several years, will be heartily welcomed. The cast will be as follows: Belinda Treherne, Jane Coombs; Cheviot Hill, a young man of property, Owen Fawcett; Belvawney, his friend, R. Fulton Russell; Mr. Symperson, George Holland; Major Macgillicuddy, George Dobson; Angus Macallister, a lowland peasant, J. A. Mackey; Minnie Symperson, Estelle Clayton; Mrs. Macfarlane, a lowland widow, Mrs. E. A. Eberle; Maggie, her daughter, Emma Vaders; Porter, Minnie's maid, Rosa Wilson. The engagement bids fair to be a successful one.

HEUCK'S.—Robert McWade closes his engagement to-day, appearing at each entertainment as Rip, and in the burlesque of Richard Mit Three Eyes. McWade's rendition of the part is fully up to his previous efforts, but somehow it failed to draw, and the management have lost money on his engagement. The support is excellent. To-morrew night the great Irish comedian and vocalist, Barry Conlan, will make his first appearance.

ITEMS.—Robinson's Opera House is closed for the season.—The past week has not been a successful one as regards amusements, business at all our places of amusement being light and looking very much like an early closing of the season.—Lester Wallack and troupe leave for St. Louis this evening.—A new opera bouffe troupe is organizing in this city, and will take the road June 1.—Nickle the Magician opens at the Lookout House Saturday next.—Billy Gleason is playing in Louisville.—A great number of professional people are in our city at present.—Monday, the 19th, Colville's Burlesque Opera co. open at the Grand Opera House for one week.—Capt. Paul Boyton at the Zoo is drawing immense crowds.—Alf Burnett, the humorist, returned from a successful business tour.—Miller's Opera House is the name of the new opera house now being constructed in Cumminsville, 25th ward.

Jersey City.

OPERA HOUSE.—Mollie Williams and co. played 8th, 9th, 10th, and matinee to light business, in Wept-of-the-Wishtonwish, Ireland as it Was, and Farmer's Daughter. The Mother Goose Pantomime co., that were to have played this week, couldn't raise money to pay for printing, so cancelled the dates.

ITEMS.—Edgar Davenport, brother of Fanny, has been in town the past week, visiting friends.—Mr. Thayer is making extensive alterations at Keplar Hall. He intends lowering the floor one story, making the auditorium level with the street, building a new stage and scenery. This will supply a want long felt in Jersey City—a hall suitable for lectures, concerts, and first-class theatrical combinations.

Providence, R. I.

OPERA HOUSE.—Harry Bloodgood's benefit, which took place 6th, was but fairly attended. The return of the Boston Museum co. in Pinafore, 7th and 8th, was greeted with good-sized audiences. The Adm[illegible] Geo. H. Wilson is fine. 12th and 13th [illegible]a will appear in Carmille and F[illegible]rs-pectively. 19th and 20th, Na[illegible]in and Eliza Weathersby in Hob[illegible]

LOW'S OPERA HOUSE.—Ou[illegible]er's Daughter, with Dollie Bidw[illegible]. occupied this house three nig[illegible]r week to fair business.

Syracuse, N. Y.

WIETING OPERA HOUSE.—The present month will close the season at this house, when the same will undergo thorough and complete renovation and repair, new carpets, scenery, curtain, etc. The entire season, in the hands of Manager Lehmen, has been an exceptionally good one, and as it draws to a close he continues to do a large business. The last week opened with a good house to Robson and Crane. Wednesday and Thursday nights, John McCullough appeared as Brutus and King Lear, with Charles Barron as Cassius and Edgar. Friday and Saturday nights, Adele Belgarde played Hamlet and Rosalind. The novelty of witnessing a female Hamlet did not draw as largely as anticipated. One of the strongest cards before the public is the charming Lotta. She makes her first appearance here the 14th in La Cigale. The dramatic event of the season will be the appearance 22d of John McCullough and Mary Anderson in Ingomar the Barbarian. The following is a memorandum of entertainments to be given for the balance of the month: Lotta, 14th; Wilhelmj, 21st; John McCullough and Mary Anderson, 22d; Josh Hart and co., 24th; San Francisco Minstrels, 26th; Tony Pastor, 29th.

Rochester, N. Y.

OPERA HOUSE.—This house being at present the only professional place of amusement open in the city, Manager Rial is evidently taking advantage of the situation, and endeavoring to supply our citizens with entertainments to please a variety of tastes. The past week has been varied and attractive. Robson and Crane on Monday evening presented Comedy of Errors, to a large and highly delighted audience, who were enthusiastic in their acknowledgements of the superior abilities of these clever comedians. Wednesday and Thursday Rice's Extravaganza comb. entertained two good audiences in their usually spirited manner, with Evangeline as the attraction. 9th and 10th, the Swedish Lady Quartette, assisted by Alexander Freygang, harpist, gave three concerts before delighted hearers. One or two changes are noticed since these ladies visited us last Winter. Adele Belgarde will hold the boards 12th, 13th and 14th. George C. Boniface, after having been announced for the 15th, 16th, and 17th, disappointed the management, who have fortunately secured the Williamsons for those dates. Josh Hart is booked for 20th and 21st, Wilhelmj 22d, and A Celebrated Case 23d and 24th.

ITEM.—It is the intention of the manager to keep this house open until the 4th of July. After that time extensive alterations will be made in the auditorium, and the stage will be furnished with entirely new scenery.

Detroit, Mich.

MAY 11.

John T. Raymond played a short engagement at the Detroit the past week, appearing as Herr Weigel in My Son, and the threadbare Col. Sellers. The support given him by the company was in no way commendable. We question the advisability of Mr. Raymond assuming so pathetic a character as that of Herr Weigel, for, as spoken in my last, the public go to see Raymond as we have been accustomed to see him. What this favorite comedian needs is a first-class new play. Tony Denier's Humpty Dumpty and Grimaldi Adams occupied the Detroit for three nights and matinee, beginning 7th, to not crowded houses. The performance of the time honored pantomime was the best ever given in this city, and the unanimous verdict of those who saw Adams as Humpty Dumpty, was that he was the superior of the late G. L. Fox. The olio entertainment was also good, with the exception of the "dizzy" song-and-dance men.

Whitney's had the surprise party (not Rice's) for us all in the shape of Pauline Markham and her Pinafore co. They played a two weeks' engagement at the Comique, and the critics all said it was first-class in every respect, but still it was not patronized by the general run of theatre-goers, and so great was the desire to have them play at a regular theatre, that she was induced to make arrangements to give a one night's performance at Whitney's, which she did. The best people of our city patronized Pauline's Pinafore. The latter half of the week Gotthold & Rial's Uncle Tom's Cabin occupied the house, giving a splendid representation to crowded houses, and at the matinee fully 500 were turned away.

The Swedish Lady Quartette sing at the Detroit to-night, and Davey's big benefit on Monday night, particulars of which I will give in my next, suffice it to say every seat in the house was sold five days in advance. Managers Haverly and Hooley, McVicker of Chicago, Meech of Buffalo, Ellsler of Cleveland, Steele of Cincinnati, and Albaugh of Albany, have signified their intention of being on hand.

At Whitney's Remenyi has canceled 28th, and Wilhelmj will come instead 27th. Len Grover's Boarding-House, 29th, three nights.

Hartford, Conn.

At Roberts' Opera House there were but two performances during the week, and as the week was sandwiched between Cup and Barnum with their circuses, big "biz" could not be expected. On Wednesday the Boston Museum co. supported the veteran William Warren in the rendition of My Son, and it was a splendid entertainment. It is needless to individualize when all are good, and we shall only mention Annie Clarke, whose acting was simply perfect. It is the naturalness of the story which renders My Son so attractive. We all know the old, rich manufacturer with a scapegrace son, who is sure to ruin him if something does not turn the tide. Hundreds of these fathers are to-day toiling, possibly not on the shoe-bench, but in counting-rooms, to pay debts contracted by these boys, and yet would never denounce or lose faith in them. To see this all pictured out from life, with the filling in necessary to the drama, makes an entertainment which will long draw with the American public. On Friday Lotta gave us La Cigale. To those who have seen her in this play there is no use of describing it; to those who have not we can only say—see it at the first chance you have. Lotta was as charming as ever. A good house was in attendance. On Thursday we have Modjeska in Camille.

Columbus, O.

OPERA HOUSE.—Frank Mayo, with a good company, presented Davy Crockett to a very fair house 10th. The company closes a successful season at Elmira, N. Y., 17th. Frank Mayo will proceed to Europe. Pinafore is to be repeated 15th and 16th by our best local talent, assisted by the pleasing professional vocalist, Fanny Manetti, who has recently returned home from Europe. Our Boarding-House comb. comes 23d and 24th, the London Circus, 19th. The season of 1878-79 is about over, and things theatrical will be very quiet for a few months. The one just closing has been very successful, both artistically and financially. We have had more first-class attractions, and they have been better attended, than for years. Our town has a reputation of patronizing minstrel and variety shows in preference to the legitimate, but as we have had fewer of the former, the latter have been well attended, thus proving we are not so bad in this particular after all. Messrs. Comstock have surely made something from the past season and it is to be hoped the next will witness improvements at the Opera House that are much needed. The scenic effects are inferior, and, in conjunction with the best entertainments, present a ridiculous appearance. The poor appointments are a common remark by professionals, and a reform should take place before long.

ITEMS.—W. H. Gillette went East last week to arrange for putting his new comedy, The Professor, on the stage of New York. A party of young bloods, organized as Manning's Minstrels, have attempted a devastation of small surrounding towns during the past week. Result—a return after two days. Receipts, $100. Expenses about the same. —Work will begin this week to remodel the Athenæum, preparatory to making it a first-class theatre next season. It is the intention of the owner, Mr. Mithoff, to build a fine three-story, front comprising storerooms, and to remodel the entire interior. A new theatre is a much needed article here.

Louisville, Ky.

MAY 10.

MACAULEY'S.—William Schmidt, the youngest tragedian on the stage, made his first appearance before a home audience during the past week. During the engagement the following plays were given: Merchant of Venice, Lady of Lyons, Julius Cæsar, Othello and Romeo and Juliet. The curtain arose this evening to one of the largest audiences that has visited this theatre this season, and I am glad to state that the attendance continued good throughout the week. Schmidt promises well to become a great actor. He is easy in his lines, and shows a remarkable familiarity with the business. His acting has proved beyond a doubt his right to the foothold in the profession he has chosen. His support was very good indeed, the acting of Mr. Powers, Mrs. Wren, and Miss Tracy being worthy of special notice. Mr. Schmidt is the son of a wealthy Louisville gentleman, and a member of one of the first families in the city. Friends turned out en masse to see him, which was a source of great gratification to him.

OPERA HOUSE.—A large audience greeted Annie Pixley on her opening night, appearing in M'liss, a Child of the Sierras. The company kindly volunteered their services for that evening to the Society of Elks for a benefit. The Order has many warm friends in this city, which was clearly demonstrated by the large crowd that attended the performance. In return a benefit was tendered Miss Pixley on Friday evening, which was large attended. I do not know of any one that has pleased a Louisville audience more than Miss Pixley. She sings and acts well. She came a comparative stranger, and has won her way to distinction by her merits, and she deserves all the praise that has been bestowed upon her. Whenever she visits this city she will find large audiences to greet her. They go from here to Indianapolis for one week, opening 12th. Announcements: Louise Pomeroy in Adirondacks, one week.

MASONIC TEMPLE.—Blind Tom appeared 9th and 10th to fair business.

ITEMS.—J. H. Snyder, an old Louisville favorite, arrived in this city this week, after having made a great hit in the Eastern cities while with the Coleman Sisters.

Salem, Mass.

MECHANIC HALL.—Amusement week has been good. Lotta played in Musette 5th, to large audience and increased prices. Duprez and Benedict's Minstrels played 7th, to large audience. There was not much money in the house, however, for tickets were cheap. The feature of the week was the performance of Pinafore, the 8th, 9th and 10th, by S. C. Bennett's new opera company. Mr. Bennett plays Ralph. Fred Cate's Admiral was excellent, both in acting and singing. Annie B. Webb was as handsome a Josephine as Boston or Salem has seen, and her singing and acting held their own beside her good looks. It is really astonishing that one comparatively new to the stage could have done so well. Minnie Smith's Buttercup and Susie Hunt's Hebe were also excellently sung. Henry Hubon, as Deadeye, was quietly immense. John S. Moulton, the manager, takes the company on the road this week. Bryant's Louisiana Minstrels are expected 12th, but it is not decided.

Buffalo, N. Y.

ACADEMY OF MUSIC.—The Home Pinafore co. concluded a very successful engagement at the Academy on Saturday. The many novelties introduced, including the Marine Corps' drill, were particularly interesting. The Evangeline troupe met with a very good reception the first two days of the week. The Dickie Lingard comb. opened Monday evening for a three nights' engagement, to a fair house. For the balance of the week, Adele Belgarde, supported by an excellent company of established favorites, will hold the boards. Considerable interest is felt at her coming. She will play Hamlet, Romeo, Rosalind and Pauline. Unless some traveling combination may later engage the Academy, it will be closed the following week.

ITEMS.—The ladies having in charge the arrangements for the approaching Authors' Carnival, are very busy, and are working hard to make the affair what it will undoubtedly be—a grand success. The arrangements will be under the direction of Mr. F. P. Place, who had charge of the Carnival at Chicago.—The Orphans Concert at the Hall Tuesday evening, was a very pleasant affair, and was largely attended.—Sells Brothers' Great Railroad Circus will appear here the afternoon and evenings of the 22d and 23d of this month.

Akron, O.

Saturday evening the Bohemian Glass Blowers closed a successful week. The patronage was fair. The glass steam engine "Fairy Queen" was the center of attraction, especially with the young folks. They will entertain the people of Youngstown next week. Hilliard, Huntings & Dumott's Pacific Circus presented a fair performance in this place Friday. Had the management taken a little more pains to make themselves known, the attendance would have been much better. Friday evening (13th) of this week, Frank Mayo in Davy Crockett appears at the Academy.

Newark, N. J.

GRAND OPERA HOUSE,—8th, Wilhelmj to moderate house.

NEWARK OPERA HOUSE.—On 7th and 8th, a performance of Pinafore was given at this house with W. J. Hill as Ralph, and Carrie Headley as Josephine. Both parts were better sung than they had ever been before in Newark. Miss Headley is a charming soprano, and for a debutante played the part remarkably well. J. J. Mullin did justice to the Admiral. C. D. Ostrander sang the music of the Captain's part finely, and the chorus was excellent. 9th and 10th, Banker's Daughter. Miss Jewett, Mr. Polk, Miss Harrison, etc., from Union Square co. gave a delightful performance to large houses. They would be welcome again. 12th, they have Carncross' Minstrels. 13th, J. B. Ford's Miniature Pinafore co. 15th, 16th and 17th, Mordaunt-Evans' Engaged co.

ITEMS.—One of the notable curiosities of the week was the appearance of A. P. Haughton, otherwise A. P. Wentworth, otherwise A. P. Mitchell in the cast of The Banker's Daughter. He played Montvillai's.—Manager J. W. Collier received a telegram from Mr. Butler of Celebrated Case co., saying "We play in Montreal on Monday evening 12th, under the patronage and presence of the Princess Louise."

Pittsburg, Pa.

OPERA HOUSE.—19th, Ellsler Pinafore one week. The season just closed at this house has not been one prolific of weekly financial successes. It consisted of thirty-four weeks, and in that time thirty-three different stars and combinations made their best bows to Pittsburg audiences. Some of them played to good business, while others, had their exchequer not been sufficiently large, might have experienced difficulty in promptly arriving "on time" for their following engagements. The management undoubtedly came out somewhat ahead, but to what amount is an open question. One great disadvantage Mr. Ellsler labored under, was his "dead lease" of Library Hall. He had leased this house before assuming control of the Opera House, and the same not expiring until June, he was obliged to make the best he could out of it by playing any combination that desired to risk a week's business therein. The house has never been popular, and the best management possible, it seems, could not make it so. At the present time nothing definitely can be said in regard to next season, but the indications are that combinations will be the ruling attractions.

LIBRARY HALL.—Closed.

LYCEUM.—17th, benefit tendered to John Kinlan.

Miscellaneous.

UTICA, N. Y.—Opera House: Four of the largest houses of the season greeted Robson and Crane and John McCullough last week, in their rendition of Shakespeare's Comedy of Errors and Othello, Richard III. Robson and Crane close their season at Boston in a three weeks' engagement at the Globe, commencing 12th. John McCullough closed here. He gives a benefit to T. W. Davey at Detroit 12th, and at Syracuse 22d, with Mary Anderson, for Rev. Dr. O'Hara's church fund, when Ingomar will be given. Charles Barron, leading man with McCullough, returns to the Boston Museum stock company. Sammy Farwell, an old Utica boy, leaves this week to accept a position at the Boston Museum. The Standard co., booked for 14th, have cancelled. 22d, San Francisco Minstrels; 28th, Tony Paster and Mud-Scow Pinafore. P. T. Barnum is coming this way. MIRROR on sale at Zublin's news room, and at "Doc" Stevens' news room, Seneca and Columbia streets.

INDIANAPOLIS, IND.—The past week has been unusually quiet, nothing of importance having occurred. As the season draws to a close, patronage dwindles. The past season has not been profitable to our theatrical managers. This cannot be attributed to lack of attractions, but to dull times and want of appreciation on the part of the public. Of three theatres, but one remained open during every night of last week. The Metropolitan and the Opera House will both present the legitimate next season, presenting combinations. Who will manage the former is not yet decided. James Dickson could have it if he wished. Dan Macauley, brother of Barney, is also mentioned in connection with it. He had a hand in the management of the ill-fated Academy of Music.

PORTSMOUTH, N. H.—Ninth Regiment Band Sacred Concert, with Gilder and Lee, the Boy Soprano, and Higgins family, all of Boston, 4th. Fine entertainment and good house. 7th, Charley Thayer's co. in Next Door Neighbor. Slim house and poor show. 8th, Duprez & Benedict's Minstrels to good house; 12th, Charlotte Thompson in Hunchback; 15th, Fifth Avenue co. in Pinafore; 16th, Bryant's Minstrels. Norah Bartlett, the Portsmouth debutante, is engaged to appear as Julia, in The Hunchback, in Boston, 17th. Many of our townspeople will visit the Hub on the occasion.

PORTLAND ME.—Theatre: 5th, 6th and 7th, Charlotte Thompson in Jane Eyre, Camille and Miss Multon to excellent business. W. E. Sheridan joins the party on the 12th, and they return here on the 13th, doing Ingomar. Considerable interest is felt by the theatre-going public, as this piece was so recently given by Mary Anderson. Weathersby Froliques, 27th and 31st. City Hall: Boston Pinafore co., 14th and 15th; Laurent's co. 16th and 17th, each party to matinee. Music Hall: Duprez & Benedict's Minstrels appear 16th and 17th.

ST. CATHARINES, ONT.—5th, Dickie Lingard and co.—poor show. Company demoralized. Would have fared better if they had practiced no deception. Advertised as The Lingards, and everybody expected to see William Horace, who is a favorite here. Rice Evangeline comb., to large house 10th. Williamsons, 14th; Josh Hart, 19th; Collier's Celebrated Case, 21st. MIRROR on file at Opera House restaurant.

GRAND RAPIDS, MICH.—May 5, Sprague's Georgia Minstrels—poor show, good house. 6th, Tony Denier co.; good house. 7th, Frank Mayo; one of the best houses of the season. 9th and 10th, Pauline Markham's Pinafore—good show, fair biz. Coming: Maggie Mitchell, 14th; Gotthold and Rial's Uncle Tom, 15th, three nights. MIRROR can had at Hall & co's. news-room every Saturday morning.

MANCHESTER, N. H.—Cal Wagner's Minstrels gave a poor show here 6th, to a slim house. Charlotte Thompson returned 10th by request of leading citizens, and played Camille to a good audience. Miss Thompson has won great favor here this season, and her support has been first-class. W. E. Sheridan has been engaged as leading man for balance of season, and will join company 12th. Duprez & Benedict's Minstrels are coming 13th.

OTTAWA, ONT.—Prof. Cromwell closed his art illustrations on 3d. Business only cleared expenses. Williamsons 5th and 6th to fair business. A Celebrated Case, 12th, 13th and 14th; Gus Piton with Levy 15th; Rice Evangeline 16th and 17th.

TRENTON, N. J.—5th, the Hess Grand English Opera co. gave an exceedingly fine performance of Paul and Virginia, to a very large house. The performance was for the benefit of James W. Morrissey, treasurer of company. 8th, Gorman's Church Choir Pinafore co. delighted a large audience. Tonight, 12th, Mordaunt-Evans comb in Engaged. 13th, Carncross' Minstrels. 15th, the Standard Theatre Pinafore co.

ERIE, PA.—Park Opera House: Ella Groger, supported by the Germania Theatre co. of New York, in German comedy 8th to large business. Dickie Lingard and co., 9th, came, saw and got left. Leonard Grover Boarding-House co., 10th, to fair business. Kate Claxton and co., booked for 21st, have canceled. John T. Raymond and co. booked for June 14.

BLOOMINGTON, ILL.—Durby Hall: 7th, the Rankins in The Danites to large and appreciative audience. The company may be sure of a hearty welcome whenever they revisit Bloomington. Opera House: 9th, Warde-Barrymore comb. in Diplomacy. "Small but appreciative audience." The play was well done, and deserved to have fared better.

LANCASTER, PA.—8th, Carncross' Minstrels had an audience that filled the Opera House to its utmost capacity. They never fail to draw well here. The burlesque Pinafore, which closed the entertainment, kept the audience in a roar. Lilliputian Opera co., 27th and 28th.

WASHINGTON, D. C.—National Theatre: Manager Ford gave us Pinafore last week, the principal roles being interpreted by the colored choir of St. Augustine's Church. The performance was creditable. The Standard co. in Pinafore, 12th, and 13th. Nothing booked after these dates.

TROY, N. Y.—Griswold Opera House: Robson and Crane in The Comedy of Errors, showed to fair business 9th and 10th; 12th, Lotta and her own company presented La Cigale for one night; 15th, 16th and 17th, the C. L. Graves comb., with G. C. Boniface, in Sollier's Trust.

AUBURN, N. Y.—Academy of Music: 8th, Adele Belgarde and co. in Hamlet to very light audience. The company was excellent, but the lady attempted a too difficult role. Josh Hart and co. are booked for 22d, and San Francisco Minstrels 31st.

NEWPORT, R. I.—The Boston Museum co. presented Pinafore Friday evening, 9th, before a small audience. The company is in no way to be compared with Laurent's co. that presented the opera 1st and 2d. 21st, Barnum's Circus.

MONTREAL, CAN.—Theatre Royal: 12th, Levy concerts; 15th, Spaulding and Cool Burgess; 19th, Rice Evangeline comb. Academy of Music: 13th, Mary Anderson and co. for five nights. All other theatres closed.

MADISON, WIS.—Hooley's: 5th, John T. Hinds and comb. to fair house in The Shaughraun. The play was well rendered. Tickets selling rapidly for Denman Thompson's appearance the 15th.

KALAMAZOO, MICH.—Denman Thompson 10th to good house. John T. Raymond comes 13th; Tony Denier's Humpty Dumpty troupe 16th.

LYNN, MASS.—Duprez & Benedict's Minstrels played to a good house 5th. Lotta came, for the first time, 6th. Both shows played at Music Hall.

WHEELING, W. VA.—Opera House: Closed past week, no companies booked at present. Cooper, Bailey & Co.'s circus billed for May 15.

HALIFAX, N. S.—Duprez and Benedict's Minstrels about 23d. Rice's Evangeline co. first week in June. Amusements dull.

The Closing of Niblo's.

Niblo's is closed this week. The final performance of The Black Crook occurred on Saturday to $450. There is little doubt but that the spectacle might have run profitably through the Summer had there been any management of the theatre. Since the sudden disappearance of Starin, the house has been run on the commonwealth plan under the direction of the Kiralfy Brothers. On Saturday as many bills were paid as possible, the company being allowed their pro rata share of the receipts on the basis of individual salaries paid them. It is due to the Kiralfys to say that they have acted most honorably during the two troublous weeks past.

The following statement was signed by the whole company, and is given to THE MIRROR for publication:

We, the undersigned members of the company, attaches and employees of Niblo's Garden, do take this method of proclaiming to the public, and of protesting against the infamous and dishonest action of our late proprietor and manager, John H. Starin, who, having his son's name at the head of the bills as manager (he not being a resposible party), reserved for himself a clear field for the outrage he has perpetrated on his company. Mr. Starin, after profiting to the extent of over $20,000 during the run of the Black Crook, absconded with the proceeds of one week's receipts, some $4,000, without a word of apology, owing one week and two days' salary to each and every person employed in the theatre, amounting to some $2,100, quietly returns to his house at Roselle, N. J., thanks the public for their liberal patronage, and announces that he has retired from the management of Niblo's Garden.

Signed:

Annie Ward Tiffany.	John Hammond,
Marion Fiske,	Chas. Puerner,
Mrs. Henry Jourdan.	The Lorellas,
Josephine De Rosa.	John Leo,
Susie Summerfield.	John F. Ward.
Adele Paglierie.	Ulm Sisters.

and thirty coryphees and auxiliaries.

John A. Stevens closed a season of forty weeks at the Novelty Theatre, Williamsburg, on the 10th inst. Unknown has proved one of the best paying pieces before the public this season, much of its success being due to the admirable manner in which it has been placed before the public by Mr. Stevens' business manager, Kit Clarke.

H. J. Byron's new play, The Girls, suc[ces]sor to Our Boys, has been secured for Bo[ston] by Manager Field of the Museum. It [will] probably open the next season at th[e] theatre.

Montgommery's Rival.

NEW YORK, MAY 14, 1879.

TO THE EDITOR OF THE MIRROR.

SIR:—Will you kindly tell a theatre-goer of thirty years' experience how it is that a paper of the standing of the N. Y. Sun employs a dramatic critic so peculiarly and ingeniously incompetent as the gentleman who has prepared the theatrical notices for the last few months.

The Sun man never, it is true, reaches the heights of transcendental wildness wherein the "critic" of the Times habitually disports himself; but he is so much worse on a dead level, that he is neck and shoulders beyond all the bad critics in the city.

The particular article to which I have referred, I beg you will examine. The Sun man calls Mme. Favart a sparkling and brilliant comedy, and compares it to the school of the immediate successors of Moliere. Now, as your own trustworty critic has already, probably, told you, Mme. Favart is a coarse and vulgar bit of stage hack-work, without a witty line in it from beginning to end.

But the gentleman who writes for the Sun is not content with admiring the work; he must also invent an author for it, and quietly proceeds to compliment M. Jacques Offenbach on his clever libretto, and tells him he is improving in his writing! Which must be news to M. Offenbach, as well as MM. Duru and Chivot. After this you will not be surprised to hear that the Sun critic is highly pleased with the acting of MM. Jouard and Juteau (which latter he calls Julian), and the singing of Mlle. Raphael.

There are other gems in the notice, to which your attention is respectfully called by AN OLD FIRST-NIGHTER.

Salsbury's Troubadours.

On Monday evening the Salsbury Troubadours made their New York debut at the San Francisco Opera House in a very amusing musical and elocutionary extravaganza, entitled The Brook. Why it should have been called The Brook, however, any more than The Pumpkin or The Rooster, we fail to guess, unless it was to give Frank Maeder an opportunity of displaying his skill in the painting of as pretty a bit of rural scenery—woodland and water—as has been seen for a long time on the Metropolitan stage. Seriously, to criticise the piece would be to crush a butterfly with an hydraulic press. It makes no pretentions to dramatic unity, being without plot, character, motif, or, we might almost add, incident, but all the same it is immensely funny.

A party of actors, three gentlemen and two ladies, are supposed to be out on a picnic by the side of the "I-flow-on-for-ever" brook made historical by the English laureate. The day being fine and the party in high spirits, they are up to all sorts of larks, and give full swing and expression to their unbounded and innocent gaiety. Vocal, gymnastic, and elocutionary feats, all wonderfully clever, follow each other in such rapid and happy succession that the audience is kept in a perpetual roar of laughter, to which desirable consummation even the "properties"—which, by the way, figure in the playbill—contribute, in the persons we were going to say, forgetting that it was of things inanimate we were writing, so we shall change the phrase and make it—in the forms of a "a turtle," "one fish-pole," "two bottles," "umbrellas," and last, but far from least, "the lunch-basket."

As Tracy Thornton, Mr. N. Salsbury is wonderfully clever, but so are they all—"all honorable men." Mr. Gourlay's Festus Heavysides is a study in itself, being one of the most comical tragic representations we have witnessed for a long time, and John Webster adds materially to the "go" of the performance by his spirited rendition of Percy Montrose.

We have ungallantly kept the ladies to the last, but it was done with the purpose of emphasizing our admiration of their talents. It is hardly too much to say that, putting the singing apart, Nellie McHenry is the life and soul of the performance. She has almost a superabundance of cheek; her dancing is irresistible; her spirits are irrepressible, and she enters into the spirit of the situation with an abandon that fairly carries one off his feet. Although her voice is not particularly good, she yet infuses so much life, vivacity and piquant humor into her singing that she never fails to bring down the house, and the little, pert, jerky, quick way in which she moves those shapely little feet of hers, is quite bewitching.

Of Miss Helen Dingeon, who filled the role of Blanche Sylvester, we hardly know how to speak, without seeming to reflect on the character of the performance, but we trust we shall not be misunderstood by her fellow artists when we say that she is cut out for—we shall not say better—but higher things. Her voice is one of exceptional purity and power, and her execution is marvellously facile and good.

We have heard more than one prima donna in Italian opera with whom Miss Dingeon would compare favorably, and her four recalls Monday night—and all the artists had several encores—were richly deserved.

The Brook was preceded by the very popular and amusing comedietta—made popular originally in England by Mr. and Mrs. (Madge) Robertson—of A Happy Pair, in [which] Edwin Price and Estelle Mortimer [succ]eeded in gaining the hearty applause of [the] house.

[Emm]et made a big hit at the Hol[lis]

THE NEW YORK MIRROR.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

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NEW YORK, MAY 17, 1879.

Amusements.

OLYMPIC THEATRE—L'Assommoir.
WALLACK'S THEATRE—The Snowball.
BOWERY THEATRE—Jack Sheppard.
LYCEUM THEATRE—H. M. S. Pinafore.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
GLOBE THEATRE—Closed.
PARK THEATRE—Aimee.
FIFTH AVENUE THEATRE—Fatinitza.
NIBLO'S GARDEN THEATRE—Closed.
GRAND OPERA HOUSE—Tony Pastor.
MADISON SQUARE THEATRE—Aftermath.
TONY PASTOR'S THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

Dion Boucicault,
Edwin Booth,
E. A. Sothern,
Lawrence Barrett,
W. J. Florence,
Fanny Davenport,
Joseph Jefferson,
Mary Anderson,
Lester Wallack,
Clara Morris,
Sara Jewett,
Frank Mayo,
Doud Byron,
Agnes Robertson,
Augustin Daly,
Col. Mapleson,
Henry Abbey,
Frank Chanfrau.
Harrigan and Hart,
Barton & Hill,
Mrs. John Drew,
J. H. Haverly,
Charles E. Locke,
R. M. Hooley,
Poole and Donnelly,
And reputable people generally,

Josh Hart,
Archibald Carlyle Gordon,
"Caz,"
Frank Hart,
"Jim" Meade,
Kenworthy Philp (?),
Patrick J. Stanley McKenna,
Leander Gilman Richardson,
Midget A. Appleton,
Franklin File,
Laura,
Starr Morrissey,
Jac Aberle.

Byrne Ended.

On Saturday last C. A. BYRNE, editor of the Dramatic News, made application before Judge DONOHUE, in the Supreme Court, to be discharged from "the limits" of the county. The judgment obtained against him by Mr. DALY for libel had been returned unsatisfied, and the law had been compelled to look to his sureties to pay the costs of the action, $114.73. Judge DONOHUE listened to the arguments and rendered a decision denying the motion and remanding BYRNE to the custody of the Sheriff, in whose charge he now is.

This is but another phase of the legal complications which are now tightening about the "sole and responsible," so that no loophole is left for escape.

THE MIRROR has already predicted this result. Four months ago BYRNE was running an apparently prosperous and very influential dramatic paper. To-day we find him in the Sheriff's custody, convicted of a wanton and deliberate libel, and without means to make good the judgment found against him. Similar misfortune has overtaken all his friends and followers.

JOSH HART, after meeting with a financial Waterloo at Tony Pastor's, has retired forever from New York. PHILP has quarrelled with his patron and left the News; GORDON has sought other fields for a living, and CAZAURAN has suffered a monumental reverse in Lost Children, and "broken" with his friend and apologist.

Even PATRICK J. STANLEY MCKENNA, the ready friend for BYRNE'S bail-bond, has been stranded in New England. Of the whole party who up to four months ago dominated the dramatic criticism of the country, not one now remains intact.

THE MIRROR has always looked for an ultimate victory in its vigorous warfare upon them, but it never had hoped for anything so swift and overwhelming as this triumph has been.

BYRNE is ended. He may flicker for a time yet, but he is practically dead. The Dramatic Profession is tolerant enough in all conscience, but it can not sustain as its representative a libeller and insolvent. It connot decently continue to bear with a man in the Sheriff's custody.

The right course for the owners of the Dramatic News will be to pay Mr. DALY his $2,366.33; to reimburse BYRNE'S sureties in their $114.73, and then discharge BYRNE from further connection with their paper. Surely no one will begrudge BYRNE an honorable livelihood.

Though THE MIRROR has vigorous[ly] ...antly reprobated BYRNE'S ... ...tices, it is far from denying ... ... of abilities which ent... to respect. Mr. DALY, we feel sure, does not persecute him vindictively, and will cooperate with THE MIRROR in condoning his offenses and terminating the proceedings against him. The withdrawal of BYRNE from the News would bring this about, and it seems to us the only feasible way of getting him "off the limits." THE MIRROR tries to act fairly with every one, and it will act fairly with BYRNE. We have nothing against him personally; we only opposed the journalistic methods of the man, practiced so long and successfully. That system was first exposed in the columns of this paper. The action of the Court of Appeals in affirming Mr. DALY'S judgment, and the decision of Judge DONOHUE refusing to release poor BYRNE, are but preludes to what will follow should he continue on the News.

In Re John A. Stevens.

On the 27th of January last, Mr. JOHN A. STEVENS, the actor, wrote over his own signature, and had witnessed by his friend and business manager, a letter wherein he made certain specific and most damaging charges of blackmail against a dramatic newspaper in this city. He submitted it to the editor of THE MIRROR for publication. The latter, having taken pains to inquire into the charges made by Mr. STEVENS, and having also taken the very necessary precaution of submitting to him a printed "proof" of his letter, published it in THE MIRROR.

This was done in pursuance of the general policy of this paper, which from the first number has been—unalterable opposition to the blackguards and blackmailers who infest the Profession. We undertook no responsibility for Mr. STEVENS' utterances. We simply published them as calling—if true—for immediate punishment; if false, for immediate disavowal.

We said at the time:

THE MIRROR wishes to be understood as taking no part in this controversy. We have nothing to do with the internal affairs of other newspapers, though we conceive that they would furnish, in most cases, a much broader, fairer and more alluring field of investigation than do the lives and homes of esteemed and respected actors and actresses. Be this as it may, it behooves that these charges be promptly met. Unless they are, and that immediately, professionals will be compelled to recognize that the "Convict's Own" was not a misnomer, and that they have been fostering by their fears, and strengthening by their supineness, an organization not only of adventurers, but of mercenaries and blackmailers.

To this day no answer has ever been made to Mr. STEVENS' charges.

Within a few days of their publication, the editor of one of the papers here, without any pretense of disproving them, instituted legal proceedings against THE MIRROR. These proceedings, though designed ostensibly to recover damages for the very unsavory (and still unanswered) charges, were really intended to annop and molest THE MIRROR in its vigorous war on the frauds and charlatans who menace the Profession.

So transparent was this that Mr. STEVENS, the party who had made the charges and who was principal defendant in the suit, was not arrested, and the warrant issued against him remained in the Sheriff's Office unserved. Mr. STEVENS concluded his engagement in New York, and left for Chicago, the charge he had preferred against the dramatic paper remaining unanswered.

Owing perhaps to the opposition of Mr. HART'S variety Jonah, he has just concluded the best season financially in his career as an actor.

Last week Mr. STEVENS played in Williamsburg, and while there he was threatened with arrest.

Whether through fear of having a warrant served upon him at an unseasonable hour, or whether through some legal juggle, he was induced to write a letter qualifying his early (and still unproved charge) that a representative of the Dramatic News had solicited for a certain woman a place in his company, and not getting it, had abused him in that paper. This letter (without date or place of writing) was published last week.

Now THE MIRROR does not quarrel with Mr. STEVENS for thus stultifying himself. It could not arraign as a liar a man who had written himself down as an ass. It grieved to witness an act of moral cowardice on the part of one of its informants, but it could not deplore the loss of an auxiliary who had showed himself so fickle and unsteady.

On Thursday morning the Dramatic News appeared with Mr. STEVENS' remarkable letter. At eleven o'clock the writer was congratulating himself on having escaped, by this publication, the grave annoyance of an arrest.

But THE MIRROR, as Mr. STEVENS should have recollected, does not go into a fight to lose, and at ten minutes after eleven (before his exultation had subsided) Deputy Sheriff O'BEIRNE arrested him on another charge.

STEVENS then realized in an instant the mistake he had made. To avoid arrest he ...d subscribed to an untrue statement in the ...ews, but this surrender had availed him ...othing.

His position is not an enviable one. He has made two wholly divergent statements—one to the MIRROR and one to the News. If the former be true (as it certainly is), and he adheres to it, then Mr. BYRNE can proceed with an arrest, and STEVENS' stultification will not avail him. If his statement in the News is correct, then his only defense in their suit against him is broken down, and THE MIRROR will deal with him. In any case he has abandoned a perfectly tenable position and got himself into a most awkward plight.

We have constantly and repeatedly warned professionals to beware of Mr. HART'S "Jonah," and the sad experience of Mr. STEVENS will deter him, probably, from further "compromises" with it. The lesson, however, will be a salutary one, as Mr. STEVENS is no doubt by this time fully convinced.

We wish to contradict the statement that Miss ELSIE MOORE is the lady for whom the position was solicited, and that Mr. A. D. GORDON was the applicant. Such was not the case. The lady whose name Mr. STEVENS gave was ESTELLE CLAYTON. GORDON had nothing to do with it. We must, in conclusion, remind the Dramatic News that Mr. STEVENS' original charge (made three months ago) has never yet been answered—a condition of affairs due either to the "suppressive" Mr. JOSH HART or to the too patent accuracy of the damaging charges.

Realistic Art.

It is impossible to defend the production of a piece like L'Assommoir, which is not only an insult to art but an offense against morals. The novel is execrable; the drama worse. The ficelle dramatically is so thin as to be almost invisible, and the most important properties in this precious play are a couple of washing tubs, some scaffolding and a brandy bottle. The characters might almost be reduced to two, and such characters! Of plot there is none whatever. It is a story for demi-reps and drunkards of the most debased kind, not for ordinary men and women, not to speak of wives and daughters. To defend it on the ground of its being realistic is absurd. Realism is all very well in its way, but a play or a poem may be true to nature without being true to art, and the realism of filth is a degradation of art. It is the supreme prerogative and privilege of genius to seize upon the commonplaces of life, and by investing them with the halo of that light that never was on sea or land, to sublime and purify and elevate them. The photographing of dungsteads is outside its province, and soap-sud scrimmages and vile orgies among the lowest dregs of the lowest society in the world are utterly and immeasurably below the recognition of any art respectful of itself. L'Assommoir simply introduces respectable men and women, who otherwise would have remained complete strangers to the hideously repulsive phases of life and character which it depicts, into the company of the vilest and most degraded wretches, and familiarizes them with vice of a type abnormally degraded and low. Realism, forsooth! as well depict on the stage all the horrors of a dissecting or small-pox ward, or the unnamable hideousness of a colony of lepers in all their ghastly loathsomeness.

"Kept" Dramatists.

A well-known English tailor, who advertises largely in both hemispheres, used to boast that he "kept his poet;" in the same way some of our New York managers might say they keep their playwright. Nor is the idea a bad one. The tailor keeps his poet to write his verse advertisements, thus making high art the hand-maiden of the needle, and sacrificing Pegasus to the "goose;" and the manager retains his dramatist to construct "new and original comedies" out of French and German plays, which by the introduction of a stray general and judge and a sprinkling of Five Points slang, he passes off upon the public as an American drama. And why not? So long as the public is satisfied where is the harm? The play may be poor even to imbecility, but the thinner the plot the more elaborate the upholstery; the poorer the artist, the more gorgeous the dresses and scenery.

Let not our readers imagine for a moment that we object to a "kept" dramatist. For that part of it, Shakespeare himself was specially retained by the Globe. In his own place the "kept" dramatist is quite a useful sort of person, of unquestionable benefit to his employer—especially employers who can't read French—and not unfrequently of use, in an indirect sort of way, to the public. It is only when he ceases to confine himself to the discharge of his proper duties, and, wearied of plundering such legitimate prey as French, English and German authors, turns upon his own countryman and surreptitiously sucks their brains and fattens upon their labor, that we object to the "kept" dramatist. The question simply is, does he do so, and if so, how?

Not having sent in plays ourselves for the consideration of managers, we cannot testify personally in the matter, but we know of many who can, and, when fit time and opportunity offers, who will. We know of gentlemen, hard working journalists among the number, who have sent dramas of their own composition to a certain establishment not a hundred miles from Union Square, and who complain bitterly, not that their dramas were rejected, but that they were rejected after the marrow had been sucked out of them, and utilized in fresh forms by the "kept" dramatist. We are not prepared to say how much, if any, truth is in these complaints, but we do say that sufficiently strong evidence has been advanced to make the investigation and expiscation of these charges a necessary step. The temptation for a "kept" dramatist to steal a good point from a play submitted to him for examination must be great; the question is, has it not sometimes proved irresistible? Will Mr. PALMER or Mr. CAZAURAN, whose large experience should surely enable them to throw some light on the subject, please explain?

PERSONAL.

GRUNDY—Sydney Grundy, author of Snowball, is the son of the Mayor of Manchester.

BYRNE—The saddest words of tongue or pen: "I intend to pay; I can't say when!"

TOWER—Charles P. Tower, dramatic critic of the Boston Post, and a very popular newspaper man in that city, was married last week to Miss Weeks in Rutland, Vt.

LINDE—The London Figaro can find nothing in Hermann Linde to praise except his voice, and calls him a master of "elocutionary gymnastics of a violently unnatural type."

EVERLEIGH—Kate Everleigh of the Colville Folly troupe is rapidly recovering from the dangerous illness which has confined her to the Sherman House, Chicago, for some time past.

BATCHELDER—Josie Batchelder, one of the prettiest and most talented soubrette actresses in the country, is now in Cincinnati. She can be adressed at the Walnut Street House until June 1.

ALBERY—James Albery, author of Two Roses, is doing Les Bourgeois de Pontarcis for the Prince of Wales' Theatre next season; which is Albery fine, but we trust it may prove a success in spite of him.

SHERWIN—At San Fransisco the other day Amy Sherwin sang the Mad Scene from Lucia in presence of Strakosch and other musical experts, who are said to have been charmed. This week Miss Sherwin, who hails from Australia, was to make her debut in Traviata.

SHERWOOD—William Sherwood of Boston is absent on a five weeks' tour to the Western cities. It is not at all unlikely that Boston may lose this excellent artist next season, and it is already reported that the Cincinnati College of Music is very desirous of securing him on its staff of professors.

PRESCOTT—Marie Prescott, whose picture appears in THE MIRROR this week, will be, in all probability, leading lady at Booth's Theatre next season under Mr. Boucicault's direction. She has shown herself in California an actress of extraordinary force. She is already known in the East as a diligent player and charming lady.

ANDERSON—Mary Anderson terminates her season of forty-two weeks in Montreal. It has been one of remarkable prosperity. She has cleared $85,000. What is curious, is, that she has done this without visiting either Chicago, San Francisco, Washington, Baltimore, New Orleans or any of the cities of the South or far West. For an actress supposed to be "strong" only in those regions, her success in the East has been something marvelous.

GLASSFORD.—Kate Glassford, leading lady of the Bowery Theatre, has a benefit on Friday. A number of volunteers have offered their services, among them, William J. Fleming, who will recite Charles Lever's Shamus O'Brien; Mrs. John H. Burnett, Polly Daly and Fannie Davenport, the balladist; Messrs. Harry Fisher, John Shay, E. J. Mack, M. Bradley, John Queen and Quilter and Goldrich. The Jealous Wife, Floating Beacon and the Persecuted Dutchman will be performed. Miss Glassford deserves a benefit.

INDIG—B. B. Indig goes to Europe shortly in search of novelties in tights for next season. Mr. Indig is getting up what he claims will be the finest pair of tights ever seen. They are for Mrs. Hermann, wife of the magician. Indig has built up an excellent business in tights, and now stands at the head of the trade in that branch of the business. Since the first advent of the merry burlesquers to our shores, hosiery has become an important feature in the art of stage-dressing. The garment known as the "tight" has been vastly improved since then—in fact, its manufacture has been almost completely revolutionized. To make a "tight" fit, and at the same time make it durable, is an accomplishment which Indig has attained. He has provided tights for all the Rice troupe, who open in Babes in the Wood at the Union Square on Monday.

Oliver Doud Byron played the leading role in Skvoz Strio, the King of the Galley Slaves, Edmund Pillet's drama, which was brought out at the Bowery on Monday.

Mme. Modjeska sails for Europe on the steamer Republic, which leaves on the 24th.

PROFESSIONAL DOINGS.

W. H. Crane sails for Europe June 7.

The season at the Bowery closes July 7.

Lizzie Kelsey arrived here on Saturday.

Minnie Cummings has returned to town.

Fatinitza is due at the Boston Theatre June 2.

Eliza Weatiersby finishes her season at Portland, Me., on the 31st.

Business at the dramatic agencies has been remarkably dull.

Aimee's business at the Park with Mme. Favart has been good.

Lester Wallack's Western trip has not proved successful thus far.

Walter Edmunds and Smith open the Jersey City Opera House on May 26.

Currie, the Texas assassin, will be tried for B. C. Porter's murder on June 25.

George S. Knight terminated his season on Saturday night, playing at the Broadway.

Frank Mayo closes his present season at Elmira on the 17th. He goes this Summer to Europe.

Sid C. France arrived in town on Monday, having concluded a season of thirty-two weeks.

By the closing of Niblo's one hundred and thirty persons are thrown out of employment.

Business at Wallack's with the juvenile troupe in Pinafore has been gradually increasing.

The benefit performance at the Union Square in aid of the Foundling Asylum netted $1,504.

The best feature of the juvenile Pinafore at Wallack's is the Hebe; at the Lyceum the Dick Deadeye.

Lester Wallack's opening part at Haverly's Theatre, Chicago, on the 19th, will be Hugh Chalcott in Ours.

Marie Wilkins has a benefit at the Union Square on Saturday, when Mother and Son will be presented.

It is about decided that John Duff will have the Standard next season, and that Augustin Daly will be manager.

Sig. Constantine succeeds Harry F. Seymour as business and stage manager of Miller's Winter Garden, Philadelphia.

Modjeska plays in Providence, Springfield, Hartford, and New Haven next week, closing her season at the latter place May 12.

Haidee Heller and H. J. Sargent appear together in a second-sight interlude at Treasurer McCoy's forthcoming benefit at the Grand Opera House.

Beginning next Monday, Mr. and Mrs. Walcot will star for a week at the Park Theatre, Philadelphia, in W. S. Gilbert's comedy, The Wicked World.

Complaint is made that the National Theatre, Utica, is not doing as well as represented. It is charged that the management is in arrears of salaries, and that business has been only fair.

The statement in the Dramatic News to the effect that Louis James was to be released from his position at the Boston Theatre, is untrue. He is re-engaged there for next season.

J. H. Haverly will give Italian Opera in San Francisco in October. He will take 230 people in all, including Gerster, Campanini, etc. Col. Mapleson will supervise the performances,

Koster & Bial's Garden has proved an instantaneous success. On Sunday the receipts from admissions alone were $550. On Monday four hundred more tickets than the garden seats were sold.

Mrs. Barney Williams finished her engagement (which was quite successful) at the Walnut, Philadelphia, on Saturday, and has retired to her country-place at Bath, Long Island, for the Summer.

Joseph Proctor was in town last week, but left for Denver, Col., where he will shortly commence a series of star engagements; and it is probable that he will embark in management in that territory.

H. Meyer, the scenic artist at the Park Theatre, Brooklyn, who has been under Col. Sinn's management for the past six years, left for Germany May 10. He returns in time for the coming season.

A member of the dramatic profession in Boston is about to organize a company for the express purpose of producing good and pure dramas, indorsed by the clergy and by the New England Theatre Reform Association.

Adele Belgarde begins an engagement at the Chestnut, Philadelphia, on Monday night. She will appear as Romeo, in Romeo and Juliet; in Hamlet, in the title role; Pauline, in The Lady of Lyons, and as Rosalind, in As You Like It.

Arrah-Na-Pogue will be done at the Grand Opera House on Monday night, with Mr. Boucicault as Shaun the Post, John Brougham as Col. O'Grady, Ellie Wilton as Arrah, Kate Rogers as Fanny Power, and A. C. Dacre as Major Coffin.

Arthur Sullivan and W. S. Gilbert are assuredly coming to this country in the Autumn to attend to the production of their new comic opera. An entire company is to be formed in London for the representation of the piece. Mr. Gilbert will arrange all the details of the stage management. Mr. Sullivan will conduct the orchestra at the opening performance.

The Man with the Lantern.

The rage for opera comique, which has been the one salient feature of the present season, is as strong this week as ever. Five companies are doing Pinafore, while Fatinitza, a comic opera, holds the stage at the Fifth Avenue: Mme. Favart, a comic opera, the stage at the Park, and the Babes in the Wood is in readiness at the Union Square. If this sort of thing is to continue, the idea of a theatre for "dramatic performances" will soon have to be discussed.

Ada Cavendish will begin playmg Rosalind at Wallack's on Monday night. The last time Mr. Wallack tried this piece he lost a small fortune by the experiment.

Belle Howitt did not play Stalacta in The Black Crook at Niblo's during the latter portion of last week, and Miss Pierson replaced her as the fairy Amazon. The bills contained her name, and there was no reason given for her non-appearance. I am given to understand that it is the same failing as that which prevented her from appearing in Niaforica at this theatre. This may not be so, and for Miss Howitt's sake I hope that it is not.

The reverses which have overtaken Byrne seem to have affected not only himself, but all his coterie. THE MIRROR appears to have scattered them. Cazauran has failed miserably with Lost Children, after a season of rare successes at the Union Square. Philp has "shaken" the exalted pursuit of journalism for a position as agent at Steele Mackaye's Theatre, and poor Jordon has plunged into play-writing with a vim which shows how glad he is to get away from his recent affiliations. But what is stranger still, is that Byrne and Cazauran have "fallen out," and that Byrne and Philp are also at sword's points. When Gordon gets his first money for a play (the time may be distant), he will get away from Byrne. There is an old saying that when rogues fall out, honest men get their own, and though, of course, I am far from saying (however much I may think it) that Byrne, Cazauran, Philp and Jordon are rogues, still I think their quarrel just at this time is significant. Perhaps the stage will get its own. That "own" is fair dealing, fair treatment and fair play.

I have not heard how Mr. Hart received this blow, but, judging from what a correspondent writes me from Boston, he is heartily sick of the whole business. I have always sympathized with Hart in his bad luck since his connection with the News, but I was never more impressed with it than at Koster & Bial's Concert Garden. Hart made a miserable failure of the place, but it reopens now under changed management, and presto! it is an instantaneous success. The house has been nightly crowded, and the popularity of the Garden is already well established. In Hart's hands it failed utterly.

The San Francisco critics have gone for Max Strakosch with a vengeance; handling him without gloves, and drawing claret every time. Max, however, seems not to care particularly so long as he draws the stamps, and it is conceded that his opera season has been a pecuniary success. But in other respects it has been a dismal failure. It was so outrageously puffed in advance as the greatest enterprise of the age, that the seats—at $3 a head—were liberally subscribed for, and now the subscribers complain bitterly that they have been "sold." Imagine Lucia with the first scene clipped, the entire first scene of the third act omitted, and much of the chorus and other music in the Mad Scene cut! Think, too, of Faust, with the entire cathedral scene left out, and Favorita literally hacked to pieces!

The chorus, again, is said to be execrable, the orchestra ludicrously incomplete, and the principals, with the exception of Miss Cary, weak. Mme. Marie Roze-Mapleson is pronounced pretty and all that sort of thing, but not to be mentioned in the same breath with Nilsson, Lucca, Kellogg, and artists of that stamp; and yet Marie was heralded in advance by the imaginative Max as one of the greatest prima-donne of the day! As a rule the only performer whose voice could always be heard clear and strong throughout the house was the prompter.

Sothern is suffering from his old enemy, the gout, and though well enough to go salmon-fishing with his Grace the Duke of Beaufort and party, is too ill to act. For all that, we expect to see him on the New York stage during his coming visit to the United States. Mr. Sothern, by the way, is, comparatively speaking, a novice in fly-fishing. I remember well the very first time he ever cast a fly. It is now some ten or twelve years ago—I can't say exactly how many, but it was about a year before the hanging of the notorious Glasgow poisoner—Dr. Vutchard—and the water on which my Lord Dundreary cast his maiden line, was the river Echaig, Kilman, Scotland. And such flies, and such a rod! I shall never forget it. But he improved rapidly, and is now, along with John Bright, one of the keenest and most successful salmon-fishers in England.

Mr. Henry Irving has not scored a success—artistically, at any rate—in The Lady of Lyons, his Claude Melnotte, so the critics say, being very uneven and spasmodically bad all around. The scenery, however, is perfect, and so are the dresses, and nowadays scenery and dresses go a long way—nearly as long indeed as when there are no dresses at all, though the sudden collapse of the Black Crook would seem to indicate some change in public feeling. Let us hope that the reign of legs and fig-leaves is at last over, and we are on the eve of a more intellectual and artistic era.

For downright, vigorous, original criticism commend me to the San Jose Herald, which tackles a rival paper in the following outspoken style for having incautiously called Miss Clarke an "excellent alto." "Shades of Mendelssohn, Rossini & Co.," shouts the exasperated and astonished musical man of the Herald, "hold us! Alto, did you say, you corpulent retromingent ophicleide? Why assail a lone, weak woman in that way? If you don't know a voice when you hear it, ask some one to tell you, and not play loosely with the lady's fame; the fact that she sang alto once or twice does not make her an alto singer. Henceforth avoid this style of ruetation until you know what you are talking about. Miss Clarke's voice is pure contralto." "Corpulent rertomingent ophicleide" is good, but a translation would come in handy.

Patrick J. Stanley McKenna's Collapse—More Jonah.

Just three weeks ago Patrick J. Stanley McKenna, having finished an unequal legal contest with F. F. Mackay, organized a company to play Whims through New England. The first town reached was Providence, where business was bad—very bad. Taunton, Manchester and Portland followed, and everywhere the piece did badly. On Sunday, the 4th inst., the company arrived in Boston, putting up at the Adams House. In the party were twelve acting people, the redoubtable Patrick Stanley, and a gentleman "supposed to have money," and who had lost it in "backing" the author of Whims. Salaries remained unpaid and claims were accumulating. The weary company opened at the Howard Atheneum on Monday, and played three nights to tolerable business. On Thursday night a good house assembled. The company very naturally refused to go on till they were paid something. McKenna was informed of the crisis in affairs, and without even offering to compromise, he stepped before the curtain and coolly dismissed the audience. He had hired the house outright at a rental of $900 for one week, and the money received had gone toward paying Tryon his rent. The first intimation the box-office people had of the trouble, was the demand of the audience to have their money refunded. Tryon offered to finish out the week, giving the now stranded company 50 per cent. of the gross receipts. McKenna refused to allow Whims to be played. It appeared, however, that Al Lipman had a claim against McKenna for $150. He had him arrested on Friday. On being brought before a magistrate McKenna, in consideration of being released, signed a contract allowing the company to free use of the play until September 1, unless he should in the meanwhile settle his indebtedness to them, which amounts to about $500. The company of unfortunates included A. L. Lipman, W. H. Crompton, A. A. Armstrong, George T. James, W. G. Regnier, J. J. Spies, Eliza O'Connor, Mary Stuart (billed by Patrick Stanley as a sister of Dromio Robson), Retta Edgerton, Elvina Bennett, and Jessie Randolph.

Eliza O'Connor never appeared, McKenna refusing to provide her costume as agreed. She traveled with the company, but, either through the bad faith or dilatoriness of McKenna, never went on the stage.

The company played Friday and Saturday nights and Saturday matinee to $250 for the three performances. This was equitably divided, the company averaging about $10 apiece for three weeks' work. Altogether the break-up was a bad one. Patrick McKenna and most of the company were at last accounts in Boston. James and Regnier had reached New York, and some others were at intermediate points. J. P. Reynolds has been engaged as agent for the company and hopes to take them West.

The experience of the members quite justifies Horace Wall's original prediction, and furnishes another example of the fate of the few misguided persons who still adhere to the "Jonah."

The Kiralfy Brothers received on Monday from Judge Choate, in the United States District Court, their discharge in bankruptcy. The petition was filed on the 10th of September, 1878, and the financial straits which led to their embarrassment grew out of their great expense and lack of pecuniary success in presenting spectacular plays in Philadelphia during the Centennial. Their liabilities amounted to about $150,000.

On Tuesday morning Walter Edmunds the actor, was arrested by Deputy Sheriff O'Beirne, at the suit of H. W. Ellis, who claims $5,000 damages for an assault committed some two months. Ellis spoke disparagingly of a well-known actress connected with Wallack's Theatre, and Mr. Edmunds (who is the lady's cousin) at once resented it. The warrant was issued some time ago, but not served until the day before yesterday. Edmunds found bail. Mr. Ellis is the father of Florence Ellis, and a gentleman not usually combative. It is probable that the case will be compromised.

The London Hornet has discovered a new theatre in this city, which it has christened the New York Royal Academy. Nothing like going abroad for news of home.

"Mary and Myself."

Mr. John W. Norton was last season acting manager of DeBar's Opera House, St. Louis. Although he spent the greater part of the time traveling with combinations on the road, he contrived to devote sufficient attention to its interests, and amply satisfied himself, if he did not quite satisfy the owners of the theatre. The latter gentlemen, after observing that the Olympic (as controlled by Charles Spaulding) was rapidly "getting away" with DeBar's, and realizing Mr. Norton's especial fitness for traveling companies, resolved next season to dispense with his services. This determination was communicated to him, and the genial and versatile actor consoled himself with the reflection that what was St. Louis' loss was the gain of other cities. He has, as a matter of course, selected a new field of operations.

About four weeks ago Archibald Carlyle Jordon, the alleged dramatist, submitted to Mary Anderson, the actress, a play which he strongly recommended. On being questioned concerning the authorship, he admitted having written it, and at his urgent request the actress consented to look it over during the Summer. The lowland laddie playright returned to resume operations on Trix for Elsie Moore. Nothing further was heard of Jordon or of his drama.

Emboldened perhaps by the absence of Miss Anderson in Canada, the Deadeye dramatist, doubtless with the connivance of Norton, last week cast discretion to the winds and published in his (Some One's) paper the following:

Mary Anderson and her company have begun the rehearsals of Mr. A. D. Gordon's play, called For Sybil's Sake. The actress has bought the play outright from the author, and intends making it her piece de resistance next season. Its initial performance will be given during the present trip in Canada. John W. Norton writes to the author, "Mary and myself consider it a great play." The time of the play is fixed during the Puritan era in England, and the action grows out of the feuds between the Cavaliers and Roundheads. The plot is a strong one, but from a literary standpoint its excellence is in the characteristic dialogue.

Now, as a matter of fact, it may as well be known:

I. That Miss Anderson has not bought For Sybil's Sake, or any other play, from A. Deadeye Jordon.

II. That "its initial performances" will not be given during Miss Anderson's "present trip in Canada."

III. That she has no intention of producing it there or anywhere else; and

IV. The idea of her making a still untried piece of poor Jordon's her "piece de resistance" next season is simply ridiculous. She will restore La Fille de Rolande (the new version by Magnus) to her repertoire, and besides, add Beatrice in Much Ado About Nothing. But no other serious changes are contemplated.

Of course no one (unless bereft of reason) would think of buying one of Jordon's plays "outright," any more than they would think of trusting Cazauran or believing Burns.

So much for Jordon.

Mr. John W. Norton did a very presumptuous and very impertinent thing when he wrote that "Mary and myself consider it a great play." He was not at all authorized to create any partnership of judgment with the lady he so glibly refers to as "Mary." Besides, he is not a good judge of plays (as the owners of DeBar's Opera House have occasion to know). He has no interest whatever in any plays Miss Anderson may at any time buy. The fact of the matter is, that John W. Norton is a very unnecessary appendage to the dramatic combination of "Mary and myself." He enacts the leading roles, it is true, but this does not qualify him as a judge of plays. If he wrote that he considered For Sybil's Sake a "great play," he recorded the verdict of a very shallow person. To compromise "Mary" in the decision, was rather more than presumptuous, for she would have to pay for it, and he would not. Mr. Norton's partner, the popular S. M. Hickey, comes from Syracuse, the great salt depot of the United States. Mr. Norton will do well to deliberate on the advantages of salt for those who are too "fresh," before he undertakes again to write of "Mary and myself."

So much for Norton.

The play, For Sybil's Sake, is said to be taken from a well-known play given at one of the best-known Philadelphia theatres this season.

On that point, however, we are not quite satisfied. In describing the plot of this play (which is the 113th of the 1879 series) Jordon says "it is a strong one." He adds that "from a literary standpoint its excellence is in the characteristic dialogue." This alarming statement is quite worthy of the man who once contemplated dramatizing Horace Greeley's History of the American Civil War, and laying the scenes in Gowanus. The chief character in For Norton's Sake (as the play will hereafter be known) is Sybil Warrington. Alfa Merrill may not unlikely attempt the piece, but Mary Anderson will not play in any of Jordon's dramas.

So much for Sybil's Sake.

Tony Pastor's remains closed this week. A good idea, since Tony's troupe is playing at the Grand Opera House. The theatre will be rented on shares to combinations during the Summer.

Delicate Ground and The Snowball will be played at Theall & Carton's, Williamsburg, by such members of Wallack's company as are not engaged in As You Like It.

Haverly's "Pinafores."

The impression is becoming general that we have had enough of Pinafore. But J. H. Haverly resolved, before the craze was quite over, to show the New York public what he could do to present the charming though now hackneyed opera. Haverly is a manager who seldom does things by halves. This he has shown this week by two performances of Pinafore, which have greatly revived the dormant interest in the opera. The first occurred on Monday afternoon, and belongs to the order of Pinafore called "juvenile." One hundred apt, pretty and well-trained children undertook the interpretation of the opera. The scene used to represent the deck of the man-of-war is an extraordinary combination of skill, liberality, and artistic taste.

The curtain rose on as pretty and picturesque a view as has been witnessed on the New York stage. There were sailors among the shrouds, furling the canvas; a ship's deck that looked as if it had been transplanted from some adjacent navy-yard; hammock nettings, real guns, the regulation cutlass armory around the mast, and ship's yawls that might carry a dozen tars from the Battery to Long Branch.

There were bells to sound the watch; flags to indicate the Admiral's presence on board, and all the nautical emblems down to the minutest details. Indeed, nothing near so pretty or so realistic has been seen here since Gilbert's good ship first sailed into port. It evoked, as was fitting, very prompt recognition, and, as was natural, some very boisterous applause.

The juveniles who "do" Pinafore at the Lyceum are New Yorkers. There has been perhaps no very severe investigation as to the exact place of their nativity, but they are advertised as New Yorkers to indicate that, unlike the company now performing at Wallack's, Philadelphia is not their headquarters. New York has hitherto been largely indebted to Philadelphia for its Pinafore material. But the climax of this was reached when we had to go to Philadelphia for negro singers, a degradation so abject that Manager Haverly did well to atone for it. New York is nowhere behind Philadelphia in its children. The troupe at the Lyceum is indeed a very good one of its kind.

For the purpose of introducing them the management opened by presenting the little ones in a grand march or review before the Admiral, and the effect showed how much a simple change, artistically made, may add to the attraction of the piece. The movement introduced on the stage nearly a hundred children, and the hearty applause of an appreciative audience attested an instant success. The cast of the principal characters had evidently been carefully selected, but before the end of the performance some of the "miniatures" must have surprised even their sanguine manager.

The Josephine of Jennie Dunn exhibited a remarkable voice, and the Buttercup of Frankie Bishop, and the Hebe of Daisy Murdock, were delightfully childlike. The Dick Deadeye of Master Dunn, however, was a real revelation. We have had nothing like it on the stage. He danced like an artistic jumping-jack, sang admirably, and invested his part with a liveliness that left all his predecessors, young and old, completely in the shade. Captain Corcoran, Ralph Rackstraw, and the Admiral found fair characterization at the hands of Masters Ahstrom, Newman, and Klein. Taken as a whole, the performance is one that leaves a charming impression, and will well justify an early visit.

The adult Pinafore, so to speak, drew together a moderately good house in the evening. The stage setting was as admirable as in the afternoon. The troupe included the chief soloists of the Hess Opera troupe, reinforced by the comely looking chorus which has been until recently performing with Alice Oates. Had Mr. Haverly stopped there—with a troupe of vocalists chosen by C. D. Hess, and a bevy of beauties selected by the irrepressible Alice Oates, he would have secured a well-nigh perfect Pinafore organization.

In vocal matters, Mrs. Oates is notoriously shaky—almost as much so as C. D. Hess is on choruses. And somehow one of Mrs. Oates' selections contrived to get into a singing part, and came near upsettiug the whole entertainment. We allude to J. G. Taylor, the roughly bad exponent of Sir Joseph Porter. Mr. Taylor has no voice, he has no humor to speak of, and he costumed the bland and semi-senile Admiral like an artilleryman on active duty. He wore a mammoth bouquet on his breast, and a sword trailed at his heels. After the art and comedy of Tom Whiffen, the cheap burlesque of Taylor seemed so poor as to detract gravely from the excellence of the ensemble.

William Castle acted and sang Ralph Rackstraw superbly, and he endowed the role with that dreamy sort of sensuousness which constitutes his great charm. C. H. Turner, though one of the most abominably bad actors on the stage, has a voice of extraordinary volume and fullness, and his singing of the aria, "To thee, Fair Moon" was smoothly and sweetly done. There was a marked absence of the straining which has hitherto so conspicuously marked the singing of this gentleman. Henry Peakes made an ideal Deadeye in every particular. Laura Joyce is (with the exception of Estelle Mortimer) the best Buttercup we have seen. She sings deliciously, but her acting is a trifle crude. Annis Montague, the Josephine, is an excellent singer but a very bad actress, and her evident ignorance of the spoken lines in the part she was playing interfered with the ideas sought to be conveyed in this character. Adelaide Randall looks very pretty as the fair Cousin Hebe, and sings well, of course. Still, we think Pauline Hall (who sought the seclusion which a chorus grants) would have been a rather better selection. Ellis Ryse sang the solo, He's an Englishman, acceptably, and contrived to make the Boatswain a mightily amusing personage. An unknown man danced a sailor's hornpipe with such vigor as to win considerable applause. The chorus, as already indicated, was plump and pleasing, and the orchestral accompaniment, under A. Reiff, Jr., hearty and precise. Tuesday night's house showed improvement.

The Park Theatre.

AIMEE AS MME. FAVART.

The story is told that Thomas Carlyle being asked one day what he thought of Swinburne, the poet replied: "He reminds me of a man up to his neck in a sewer, and adding to it." If we were asked our unprejudiced opinion of Mlle. Aimee's Mme. Favart, presented for the first time in this country at the Park Theatre on Monday last, we should be disposed to make a similar reply. Of all the indecent pieces ever produced in a respectable American theatre, this surely is the grossest. From the rise of the curtain to the fall the piece is one series of suggestive winks, innuendos, double entendres, and that sort of dialogue and incident which people of easy-going morality called "naughty," but which even mothers who enjoy it would shudder to have their daughters see and hear. Nor, putting the acting aside, is there anything in the opera to redeem its flagrant offensiveness.

The best part of it, the libretto, by Messrs. Duru and Chivot, is brilliantly feeble; and the music, by M. Jacques Offenbach, is feebly brilliant. The ficelle is thin, straggling and confused; the persiflage and repartee are witty only when indecent, and, more often than not, indecent without being witty; and the music is a washed-out reflection of Offenbach in his feeblest mood.

As to the plot we can only indicate very vaguely its motif and general purport; to enter into details would be to pander to the tastes of devourers of the Illustrated Times and Ouida's "Nuck." The point on which the story turns is simply this:—A licentious old roue, no less famous a historical personage than the great Marshal Saxe, varies the monotony of his amours by persecuting with his attentions a married woman, Mme. Favart. Out of her efforts to escape his importunities without offending him, and to turn them to the advantage of herself and friends, the various complications and incidents of the story arise. The plot has at least this advantage that, in the words of the advertisement in the playbill, "it gives Mlle. Aimee an opportunity to assert her versatility and to wear many different and picturesque costumes." And so she does, and very charming they look; but she wears them all in a way to suggest how much more interesting she would appear if she didn't wear any. Having said this we have said about all we care to say regarding the performance of Mlle. Aimee. Stripped of its indecent offensiveness her acting would be utterly colorless and ineffective. Graceful she is, certaintly, and lively—after the manner of Frenchwomen; but her art is of a very vulgar and commonplace type—the type of the Jardin Mabille, not that of the Comedie Francaise. Her voice, again, has lost its old freshness and elasticity, and the consciousness of the fact may possibly lead her to rely more and more upon suggestiveness of action and expression to eke out and supplement her failing attractions.

The one really brilliant bit of acting in the performance was the Pontsable of M. Mezieres, whose portrayal of the obscene and incompetent old libertine was extraordinarily clever and true—too true—to nature. Of the other actors we need only say they did fairly well, although MM. Jouard, Juteau, and Duplan play far too much at the audience. The scenic appointments were admirable; the dresses rich, almost to gorgeousness; the choruses were indifferent, and the orchestra was particularly bad. Finally, we should add, the house was well filled, and, except in the earlier part of the piece, the audience was loud in its applause.

Denied Officially.

Col. Sinn of the Park Theatre, Brooklyn, is evidently annoyed at the unwarranted and unfounded rumor that his establishment would be given over to variety during the coming season, and sends us the following card:

EDITOR OF THE MIRROR:

Please contradict the rumor that I will confine the Park Theatre to variety next season. During that season, as during the season just closing, the Park will be the legitimate theatre of Brooklyn. No "variety" will appear on the stage during the regular season. Of course I will, at the end of the season, play such combinations as Tony Pastor's and Harrigan & Hart's, and also first-class minstrel troupes. For next season the Park has already booked over twenty weeks with legitimate stars and combinations. Respectfully,

WILLIAM E. SINN.

In The Snowball at Williamsburg next week, George Clarke replaces Charles Coghlan as Mr. Featherstone; Charles Fisher, John Gilbert as Uncle John; Lillian Cleves Clarke, Stella Boniface as Ethel; Dora Goldthwaite, Rose Coghlan as Mrs. Featherstone; Pearl Eytinge, Effie Germon as Penelope. None of the originals in Wallack's cast go.

London Correspondence.

APRIL 26, 1879.

The event of the day here—or shall I say the evening—in dramatic circles is the production of The Girls, the new comedy by Mr. Byron, purposely written to contrast with and follow Our Boys. Why it was not called Our Girls, it is difficult to say, but all the same the piece, though somewhat thin, is good, and if it does not have the extraordinary run of its predecessor—four years and a quarter—is certain at least of a large success. It is a simple story of true and false unions, showing the misery of mercenary marriages without love, the wretchedness of poverty. The play is admirably worked out, the dialogue is singularly natural and bright, and, except for some characteristically careless work in the last act—and Mr. Byron almost invariably does get careless toward the close—leaves little to desire.

The Girls is a simple idyll of domestic life. Mr. and Mrs. Clench, each with a daughter by a former marriage, have married. Mrs. Clench is romantic; Mr. Clench practical. The former approves the betrothal of her daughter Clara to the penniless young sculptor, Tony Judson, while her liege lord and husband bestows the hand of his daughter Mabel on the vulgar millionaire, Plantagenet Potter. After marriage, Potter's vulgarity disgusts his wife, and to add to her vexation he becomes bankrupt, whereupon—and this is one of the weak points in the play—his wife deserts him. Potter's fall involves that of the Clenches, and in the last act we find old Clench sitting up secretly at night, to do law copying, while Mabel works a sewing machine. The upshot, of course—and a very conventional upshot it is—is that the despised Judson, the artist, comes in for a "pot" of money; the vulgar Potter disappears in the direction of Tasmania; and the curtain falls on a happy, wealthy and reunited family.

On Saturday last, Mr. Wills' Ellen, one of the most beautifully written and poetic plays of modern times, was withdrawn from the Haymarket boards, in order to give the author an opportunity of revising and thoroughly overhauling the piece.

The London Figaro of this week makes a fresh point, and one that is almost certain to be not only popular, but useful. As your readers doubtless are aware, the magnificent company of the Comedie Francaise are about to appear at the Gaiety Theatre here.

The engagement opens on the second of next month, and the Figaro, with characteristic enterprise, prepares the public beforehand by giving a cleverly condensed account of the ficelle and character of the plays to be produced, beginning with Francois Coppee's amusing comedy of Le Luther de Cremone, and Octave Feuillet's better known drama, entitled Le Sphinx.

By the way, I have it on good authority that in spite of all the fuss that has been made about the matter, Mlle. Zare Thalberg has had no misunderstanding whatever with Mr. Gye, and is not—as has been so freely rumored—in bad health. Her name certainly has been withdrawn from the Covent Garden bills, but the withdrawal is merely temporary, and for "good and sufficient reasons," the exact nature of which I may explain in a day or two. Mlle. Thalberg and Mr. Gye are as good friends as ever, and the distinguished artist avers that she has never felt herself in better form.

On the other hand, poor Mme. Albani, you will regret to learn, is seriously unwell; so much so that her medical advisers have peremptorily forbidden her to sing at all this season—even in concerts. An exception may be made at a very odd time, but the fact remains that, to all intents and purposes, the Albani nightingale will be mute this year.

W. S. G.

NEW YORK AMUSEMENTS.

WALLACK'S

This is the last week of the regular season at Wallack's. On Monday night the company begins a season in Williamsburg, and at the same time Mr. Moss inaugurates his Summer season at this theatre. Miss Ada Cavendish as Rosalind, supported by Joseph Wheelock as Orlando, Frederic Robinson as Jacques, H. A. Weaver as the Banished Duke, John Gilbert as Adam, Harry Beckett as Touchstone, Bob Warren as the Wrestler, J. G. Peakes as Amiens, Stella Boniface as Celia, Effie Germon as Audrey, E. M. Holland as Silvius, and Charles Rockwell as Frederick. At the

UNION SQUARE

Lost Children fills out tamely a season so well begun. It has been drawing very poor houses. The failure of this drama intensified the feeling against Mr. Cazauran in the theatre. This is perhaps unjust, but under the circumstances one cannot wonder at it. Mr. Cazauran's one friend has recently "gone back" upon him, so there will be no one to bewail the demise of Lost Children. On Monday night the Rice Surprise Party appears at this theatre in Willie Edouin's original version of The Babes in the Wood. This company includes Edouin, Louis Harrison, H. E. Dixey, W. A. Mestayer, Marion Singer, Louise Searle, and Alice Atherton. The Union Square is badly suited for Summer entertainments, but the present one is a good one, and will probably do well. At the

FIFTH AVENUE

Fatinitza continues popular, and pleases many. Jeannie Winston, Sallie Reber, W. H. Hamilton, W. A. Morgan, Jas. Harton, and Vincent Hogan constitute the chief features. The opera will never achieve the prodigious popularity of Pinafore, but its interesting story and easy flow of melody make it very pleasing. At the

STANDARD

the last nights of Pinafore are announced. It will be withdrawn as soon as the weather gets warm. Duff has made a great deal of money with it, and he has sagely resolved not to lose any of it in an unequal contest with the heated term.

OLYMPIC.

The Assommoir will be withdrawn from the stage of the Olympic on Saturday evening, after a brief but not uneventful run. Ada Rehan has replaced Emily Rigl as Virginie, Miss Adrian playing Miss Rehan's part of Clemence. The change has not proved an improvement. Business has not been good.

BROADWAY.

The Gorman-Meade Church Choir company returned on Monday night. A fair house was in attendance. We have already spoken of the very patent impolicy of these return engagements, and it seems as if this one would add another example to the already too long list. The cast remains pretty much the same, and the singing is as pleasing as ever.

MADISON SQUARE.

The last nights of Steele Mackaye's excellent drama, Won at Last, are announced. The play deserves to draw well, not alone from the merit of the piece, but the admirable manner of its presentation by the artists Mr. Mackaye has engaged.

THE LYCEUM.

Haverly's Mastodon Minstrels finished a three weeks' season on Saturday to a crowded house. They are this week in Brooklyn.

The Globe, Niblo's and Booth's are closed. The Aquarium is now under good management, and furnishes a class of entertainment which is quite attractive.

Walt Whitman on Fanny Kemble.

In the Tribune of Saturday last, the venerable author of "Leaves of Grass" indulges in some lively reminiscenitive gossip about old New York, and wanes specially eloquent about the Battery and Fanny Kemble.

"The Battery," writes Mr. Whitman—"its past associations—what tales those trees and walks could tell! The old times—even twenty-five or thirty years ago. Who of my readers will recall the splendid seasons of Italian Opera, by the Havana troupe under Maretzek, in the old Building—the fine band and the cool sea-breezes—Bettini, the tenor, Marini, the bass—the sopranos, Bosio, Truffi—Marino Faliero? No better playing or singing ever in New York.

"Then up along the Bowling Green—on by Wall street—Trinity Church—the Astor—the Post Office—the Park. But I must stop a few minutes here to recall (looking across, a little south of the head of Beekman street) a spot of much happiness, my early manhood. The Old Park Theatre—what names, reminiscences the words bring back! Placide, Clark, Mrs. Vernon, Fisher, Clara F., Mrs. Seguin, Ellen Tree, Hackett, the younger Kean, Macready, Mrs. Richardson, Rice—singers, tragedians, comedians. What acting! Henry Placide in Napoleon's Old Guard, or Grandfather Whitehead,—or The Tempest, with Mrs. Knight as Ariel, and Peter Richings as Caliban—or The Provoked Husband of Cibber, with Fanny Kemble as Lady Townley—or Sheridan Knowles in his own Virginius—or inimitable Power in Born to Good Luck.

"Fanny Kemble! Name to conjure up great mimic scenes withal—perhaps the greatest! I remember well her rendering of Bianca in Fazio—and Marianna in The Wife. Nothing finer did ever stage exhibit—the veterans of all nations said so, and my young heart and head felt it in every minute cell. The lady was just matured, strong, better than merely beautiful—born from the footlights—had had three years' practice in London and through the British towns, and then she came to give America that young maturity and roseate power in all their noon, or rather forenoon, flush. It was my good luck to see her nearly every night she played at the Old Park—certainly in all her principal characters. (Strange—but certainly true—that her playing, and the elder Booth's, with Alboni's and Bettini's singing, gave the first part of the influences that afterward resulted in my 'Leaves of Grass.')"

The Barlow, Primrose & West Minstrel party started East on the 3d, playing en route. They had just returned from a trip to Oregon, and although they did not come in on their baggage, it was the next thing to it. It would seem that they have little faith in their manager, Mr. Clapam. It may be added that Mr. Clapam has no faith in them. Between the two it is a faithless party. It was suggested they apply to J. H. Haverly to take an interest in the show or ask him for help. They said that Haverly has "killed the business" for them by putting a show on the road so big that an ordinary show like theirs is nowhere. He knows now that all the little ones must give up, and he's the last one to put out a hand to help them. Barlow says J. H. is a smart man: can teach any of them the minstrel business, but was a little rough to put forty people into one company, and put up such a show as to kill all the others.

On Thursday Judge Clancy of the Second District Court granted an attachment against Nimon Duclos, brought by Thomas Moore for $50.

Only a "Chair-Warmer."

MR. EDITOR:—Your article on debuts in last week's MIRROR calls to mind a circumstance which recently transpired in one of our principal variety theatres. One of the leading ladies (?) was taken suddenly ill—had been out carriage-riding with a student, and got sea-sick—and when the curtain went up on the first part, was not in the theatre. A call-boy dispatched to the hotel brought the word that she could not appear. She was cast for quite an important part in the afterpiece, and the management was at a loss what to do. At last he thought of one of the young ladies in the first part as quite ambitious, and determined to let her read the part. Nothing was said to the other leading lady until the curtain went up on the first scene, which it happened was for the debutante (as she might be called, for it was her first speaking part), and in the short time given her she had mastered the lines of that scene, and was playing, not reading, the part. In the wings, awaiting her "call," stood the other lady in a rage, vociferating against the management for asking her to play with a "chair-warmer." When they had a scene together she took especial pains not to give a "cue," and to attempt to "gag" the other down, but a quick eye and a retentive memory, from having seen the play, carried our little one through, and before the play was over she was receiving a full share of the applause.

Now, what I wish to ask is this: Is it not oftener the fault of the company, or of jealous members in the company, that debutantes fail, than their want of talent? In this instance this young lady was working in the position for which she was engaged, and accident threw a chance in her way, which but for an appreciative audience and real talent, would have been her last, as her sister actress would have "guyed" her "out of time." To-day, and the circumstance occurred only a few months ago, the tables are turned. The then leading lady is doing "chambermaids" in a second-rate theatre, and the other is rapidly crowding toward the front in the straight drama. C. W.

FOSTER.—Mrs. Fanny Foster gives a reading at Chickering Hall on Friday evening, May 16, which promises to prove a most interesting event. Apart from Mrs. Foster's acknowledged powers to entertain an audience, she will have the assistance of Mme. Clementine Lasar in three ballads, of George C. Colby, accompanist, and Frederick Clark. The programme is a choice one, including Mrs. Foster's own exceedingly clever and popular verses, "Tom's Little Star," selections from Dickens, Boucicault, etc., and will be varied by the production of a sketch, Her Husband's Darling, for two characters.

A young man whom Adelaide Neilson formerly paid $15 a week to act as her press agent, has been of late assailing her considerably in a dramatic paper in this city. This indicates neither gratitude, policy nor good taste on the part of the young man. He should stop it, or Miss Neilson will when she returns.

Cornelia Townsend secured a judgment in August, 1872, against James Steele Mackaye, for $234, upon which execution being returned unsatisfied, Mr. Mackaye was directed by Judge Barrett, in January last, to appear for examination upon supplementary proceedings. This order being disregarded, Judge Donohue, on Saturday, adjudged Mackaye guilty of contempt.

The only obstacle at present to the acceptance of the conductorship of the New York Philharmonic Society by Theodore Thomas is said to be a difficulty about the selection of dates. The perplexity is somewhat increased by the arrangements already made for the opera in both cities, but it is not likely that the scheme, which promises so well, will be allowed to fall through.

The Theatre Comique, St. Louis, which was sold by deed of trust held by the DeBar estate, on May 3, was bought by W. C. Jamison for A. G. Baker, of Philadelphia, for $46,000. It will continue to be run by Manager Mitchell, whose lease lasts two more years. William H. Smith, manager of the Zanfretta combination, has leased the theatre for the Summer, opening with his New York company.

Messrs. Poole & Donnelly have tendered the Grand Opera House, and all appurtenances, including orchestra, for a benefit for the family of the late S. B. Duffield, which will take place Thursday afternoon, May 22. Volunteers: Mr. and Mrs. Knight and co., Salsbury Troubadours, Oliver Doud Byron, Joseph Wheelock, J. B. Studley, Harry Meredith, Pat Rooney, and many others. Those wishing to volunteer will please call at or address MIRROR Office. If Mr. Daly will consent, the delirium tremens scene from L'Assommoir will be presented by the Olympic people.

J. F. Gorman, manager of the Philadelphia Church Choir Pinafore, took the company to play in Wilmington on Friday night. Trouble occurred with five "supes," and Mayor Allmond had to be called in. William Weldin and James Quinn, two of the "supes," charged that the manager ran to the back part of the stage, brandishing a tragic drum stick, and caught the former by the throat. Quinn swore that the manager hit him on the nose. Gorman said that the five "supes" were so noisy that he was forced to direct their removal from the stage. The Mayor dismissed the case. Gorman dismissed the "supes."

THE VARIETY STAGE.

Some Rules and Regulations.

The advent of Summer, which will be soon at hand, imposes upon our variety managers (especially those of the East side) a grave responsibility. They must take some measures for the preservation of their patrons from the incursions of bad serio-comic singers or "dizzy" sketch artists. To this end a number of rules have been framed. They can be cordially recommended as absolutely necessary under the circumstances:

TO THE PATRONS OF VARIETY THEATRES—GREETING:

Whereas, all men were born free and equal and entitled to the enjoyment of liberty and the protection of law; and

Whereas, most men are accustomed to visit the variety theatres of New York—a proceeding encouraged by the best precedents and experience; and

Whereas, it has been the custom of divers and sundry serio-comics, change and sketch artists, Dutch specialists and equilibrists to leave their own towns at the beginning of Summer, and inflict the great metropolis with their presence during that period; and

Whereas, they have been wont to play and perform at variety theatres in contravention of public policy and in defiance of public peace, and by this unruly and disorderly action to gravely annoy the persons aforesaid by withdrawing from them their unalienable right to be amused at popular prices; be it therefore

Resolved, That any individual actor or player who shall, under any pretext whatsoever, sing or chant My Grandfather's Clock, The Sweet By-and-Bye, Eileen Alanna, or any airs from H. M. S. Pinafore shall be summarily and forthwith decapitated. This rule is held to cover the cases of Ella Mayo, Viola Clifton, Ada Forrest, Polly Daly, Lillie Hall, Nully Pieris, etc.

Resolved, That any one employing any "gags" or quotations from Pinafore be compelled (as a severe punishment) to take an interest in the American Theatre on Third Avenue; or, failing to do this, be placed "on the limits."

Resolved, That all Dutch performers be notified in advance that Gus Williams' song, "Pins and Needles by the Dozen," is forbidden. Performers attempting to sing it will be banished to Jac. Aberle's Tivoli Theatre for the balance of the season. Harry Sanderson is appointed a committee of one to see this rule enforced.

Resolved, That not more than three female impersonators shall appear on the stage of any variety theatre on the same evening. Should any attempt be made to break this rule the offender shall be compelled to play a season's engagement at Enochs' Variety Theatre, Philadelphia.

Resolved, That Harry Miner be authorized and empowered to deal with all refractory song-and-dance men, and that Bobby Newcomb, A. H. Sheldon and Barney McNulty constitute a committee to help him. That for the first overt offense the offender be sent to Blackwell's Island; a repetition of it will expose him to be sent to Aberle's Tivoli.

Resolved, That Capt. Shaw of Volks' Garden be accorded full power to deal with all aeriel artists, and that he have, where needed, the assistance of Sam Norman and the Metropolitan Police force.

Resolved, That Manager Thomas Donaldson of the London assume charge of the negro delineators, and proceed against any of them who attempt to imitate Cal Wagner or Cool Burgess. Especial severity will be shown aged darkey impersonators.

Resolved, That Edward Harrigan be given the freedom of New York City on condition that he do away with bad imitators of his original acts.

Resolved, That Tony Pastor, Billy Barry and Tom Riggs take cognizance of all performances thought to be prejudicial to the peace and tranquility of variety patrons, especially as regards Pinafore arias.

Resolved, That Jac. Aberle be authorized to close the Tivoli immediately, and that Josh Hart proceed to Boston.

Resolved, That Pat Rooney be restrained from appearing in As You Like It at Wallack's, or Frank Bush from getting a new act.

These rules are to take effect immediately.

GRAND OPERA HOUSE.

A crowded house witnessed the appearance of Tony Pastor and traveling troupe at the Grand Opera House on Monday evening. Tony Pastor is a great favorite on the west-side, and an engagement under Messrs. Poole & Donnelly always crowds the beautiful theatre nightly. The programme was an excellent one and was most agreeably varied. It opened with a sketch called Versatile Domestics, which enabled Ed. French to show his banjo accomplishments. The Irwin Sisters, Niles and Evans, the French Twin Sisters, Bryant and Hoey, original musical wonders; Sheehan and Jones, Irish humorists of the muscular order, in their inimitable sketch, The Ash-Box Inspector, and Kelly and Ryan, Irish vocalists, were heartily applauded in all their specialties. Tony Pastor sang four songs, all of which were rapturously applauded. John Morris made seven distinct changes of costume without leaving the stage. John F. Sheridan and Alecia Jourdan contributed their pretty musical trifle, called A Moonlight Flirtation. It was announced on the bill that the eccentric George Thatcher would appear, but his doctor's certificate was read from the stage stating that he was down with malarial fever. The programme ended with one of Thatcher's sketches, entitled Love's Endurance, in which Mr. Hoey assumed the author's role. Business at the Grand Opera House has been very large this week.

TONY PASTOR'S.

Mlle. Nimon Duclos and her troupe occupied this theatre last week, appearing in an English version of Herve's French opera bouffe Chilperic, with its pretty music and comical scenes and incidents. The opera, however, did not meet with the favor anticipated and was withdrawn. The principals of the company, including Misses Bell Norton, Maud Florence, Nellie Beaumont, Kate Maxwell and Messrs. W. H. Griffiths and J. R. Morris, gave very fair representations of their respective parts, though their performance was anything but remarkable. The theatre will remain closed this week in order to make arrangements for the production of H. B. S. Venus; or, The Blessings of a Popular Government, a political satire on our present form of government, after the style of H. M. S. Pinafore, and as this is the first effort of the kind in this country, it is hoped that it will meet with public favor. The management, at least, are making every effort to place it upon the stage in a proper manner, and feel very confident of its alleged "drawing" qualities. It is rumored to be the work of one of our leading political magnates. The first representation will occur on Monday, 19th inst.

THE LONDON.

The customary strong bill is announced for the present week. On Monday evening the eighty-first performance of Murphy's Dream was given. It is seldom we are called upon to record the fact of a "specialty," so called, having so many consecutive representations. It has pleased the frequenters of the London as nothing of the kind has ever done before, and is still received with roars of laughter from beginning to end. Murphy and Morton, the monarchs of neat Irish song-and-dance men, have been engaged: Sanford and Wilson, the popular musical sketch artists, in The Tramp's Jubilee; the great German duo, Reynolds and Walling, in their sketch, Dot Orchard Wall; Louise Montague, the favorite vocalist; the monster negro comedian, Harry Woodson; special engagement of Mlle. Marie Vestvali, the brilliant character vocalist; Murphy and Shannon in Dutch specialty, Just from Germany; Murphy and Mack introduce new songs, etc., in a sketch called Jealousy, and Barney Reynolds will repeat his rendition of The Railway Guard. Thursday afternoon and evening, May 22, is the occasion of the benefit tendered to Peter Rice, when a host of volunteers, the cream of the profession, will appear.

THE COMIQUE.

The season is now rapidly coming to a close, and the Mulligan Guard Ball, which has gladened the hearts of the thousands who have visited the theatre during the past few months, will soon be a memorable thing of the past. During the past week the old time favorite, James W. McKee, gave three songs or character impersonations, if he wishes to call them such, that were features of his repertoire years ago, and the same remark may be applied to Eugene Blitz, who appeared in exactly the same "business" he did when Tony Pastor's Opera House was on the Bowery. Their acts do not seem to wear away—they possess too much real merit for that—but these gentlemen would do well to recollect that at the present day something of the nature of novelty is very desirable. The Walking Match still keeps the audiences in a roar, and Johnny Wild will continue to score the laps until the end of the season. Jenny Engle, the popular serio-comic songstress, appears every night, as do also the Mette Brothers, the athletes, with all the old favorites in the stock company. On Thursday evening next, Dave Braham, the famous orchestra director, one of the most indefatigable and successful workers for the amusement public, and John Cannon, the treasurer, whose business capacity and ever ready courtesy to all he is brought in contact with, have done so much toward the success of the house, will have a joint benefit. These gentlemen have very strong claims on the patrons of the theatre—which should insure them a "rousing testimonial."

VOLKS GARDEN.

Cheap amusement for the people has made the Volks popular with all classes. The theatre is a comfortable place. The chairs are roomy, the passages wide and the promenade around the auditorium is a feature seldom found in variety halls. The attractions furnished are always strong, and this week's bill appears to be no exception to the general rule. Among the first in the list of sensations is Frank Gibbons, King of the Air, a most graceful gymnast, introducing many daring feats; Frank Carr and Lulu Wentworth appear in neat musicial sketches; Fannie Reynolds, the charming vocalist; Dilks and Wade appear in a humorous act; Gussie Viola renders some excellent songs; Frank Jones and Alice Montague, change artists in both black and white; Mark Murphy Irish comedian; the Delmannings in their excellent change act; Fernando Fleury, a gentleman possessing a very flexible contralto voice, has proved himself an artist in rendering his characters changes, and will remain another week; Minnie Clyde, vocalist; and others. Sam Norman appears to good advantage a Lawyer Smart in the afterpiece, A Slipper

Day. Sam, as the occasion of a deal of fun, deserves special notice. There will be an extra matinee on Decoration Day, May 30, at 2:30 P. M.

HARRY MINER'S.

Extensive alterations have been in progress during the past week with the view to improving the ventilation of the theatre. When the work is finished there will be nine windows in the auditorium, six in the dome and ten on the stage. Now that the warm weather is rapidly approaching, this improvement will be much appreciated by theatregoers who are looking for "the coolest place in the city." Charles S. Rogers and Mattie Vickers appear in their sketch Stage Struck; Charles is an excellent "eccentric" and always appears well in conjunction with the vivacious little soubrette, Miss Vickers; Capt. James Swan remains another week and gives a remarkable performance in his tank surrounded by reptiles; Jennie Morgan, Alice Gleason and Topack and Long appear in their various specialties; Ella Mayo, the vocalist, returns this week; Minnie Lee sings her famous melodies; Mr. and Mrs. R. A. Brennan, sketch artists, assisted by the great little man, Capt. George Laible, are engaged for another week; Bryant and Saville, the instrumentalists, have been retained; Annie Francis will render some sparkling melodies; Billy Carter, the humorous banjoist, will open a new fountain of fun, and Lamont and Ducrow, who made such a hit at their last engagement, reappear as the Happy Hottentots. New York in Slices, the afterpiece, has met with great success and will be continued this week.

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC.—Since the change in proprietorship of this theatre, there has been a noticeable decrease in the attendance—the result of a poor list of attractions. That this fault cannot be due to Manager Gooding, the previous history of the house proves. However, owing to his ability as a manager, whatever attractions he may have, they are presented in their most advantageous light. For this week the programme is as follows: Ida Siddons and her female troupe, thirty in number; Sparks Brothers, Irish delineators; Pell and Lewis, song-and dance artists; Young Hercules, in difficult feats; Barrie Durell, vocalist; re-engagement of the talented artiste, Tillie Antonio; Mlle. Marie, danseuse; E. D. Gooding at the helm. The entertainment concludes with the farce, Ambition.

VOLKS.—At this house the programme is much the same as last week, the only difference being several new people. The ever popular artists, Pat Rooney and Sam Devere, are the leading attractions.

PHILADELPHIA.

NEW NATIONAL.—Elva Carfano with her New York comb. in Freaks of Fortune is the chief attraction this week at this theatre. This extravaganza is handsomely placed upon the stage, and well acted. It is preceded by an olio entertainment, including Thompson Brothers and Florence Abecco. Very good houses nightly.

GRAND CENTRAL.—Cora Bertine's Burlesque troupe opened at this theatre for one week to a large house on last Monday evening. Dolly Sharp, Nora Campbell, Lizzie Daly, and George Edwards are the new faces in the olio part. A new feature is a grand promenade concert each evening, after the regular performance.

AMERICAN.—This week there appears as new arrivals: Fred Roberts, Granger and Weston, Charles H. Stanley, Harry Blanchard, and Miss Modelka Attendance good.

MILLER'S WINTER GARDEN.—A new company appears this week, introducing Guy Linton and Lucy Adams, Virgie Jackson, Joe Cramer and Maggie Christie, Harry Sheldon, Leonard and Moore, John Forbes, and C. F. Richardson. The performance closes with Two Tramps. Fair business.

ITEMS.—Martha Wren, the well-known variety actress (wife of James Collins), has published a letter denying a former publication that she and her children are inmates of a benevolent institution or reformatory home.—Charles H. Brown is recovering from his illness.

NEW HAVEN, CONN.

Variety business is on the increase here, no less than four variety theatres being in full blast. The Gaiety still keeps up its reputation, and this week is producing Chiiperic, the following artists taking part: Harry Montague, Mullen and McGee, Sullivan and Curdy, Louise Sanford, Frankie Christie, Bob Allen, Duncan Sisters, Lizzie Hayes, Lilly Wood, Georgie Melnotte, Spray Arlington, Annie Holland, Lou Hunter.

New faces at the Tivoli are: Edith Irwin, Pet Bishop, Frank and Fannie Davis.

Schwed's Summer Garden opened auspiciously on the 28th of last month, and presents the following artists: Bertha Rowe, Emma Andrews, Georgie Macy. Coming 12th: Carrie Davenport, and Lizzie Daly.

At Atlantic Garden, 12th: Constantine and Lawton, John Pendy, Teffres Warner, and Carrie Clayton.

CHICAGO.

MAY 11.

HAMLIN'S.—The principal feature of the show this week has been Jennie Hughes, whose voluptuous and thinly veiled proportions struck the gallery dumb with admiration. The medium for this display was The French Spy, which was well mounted and badly acted. Miss Hughes carries as traveling support one Ed H. Lay, who mouths Mohammed in a blood-curdling manner. He is a howler of the most rabid kind, and Mark Gray should be let loose upon him. A good olio introduced James Roche, Nellie Massa, C. W. Young, Keating and Flynn, and Josephine Stanley. 12th, Thorne and Chrisdie's Pantomime co., Thatcher and Hume, and McAuley and Howe. The Poacher's Doom, a pistol and bowie knife drama, will also be acted by the stock.

ACADEMY.—Harry G. Richmond and Acland von Boyle, supported by a good co., have done some good acting this week in a frightful concoction of Richmond's, entitled Tramps. 12th, another of Richmond's monstrosities, entitled Our New Candidates.

ITEMS.—Keating, formerly of Keating and and Sands, now has one Flynn for a partner. They do a good knockabout act—C. W. Young's Funny Old Gal is a vulgar act, devoid of all merit.—Nellie Massa pads too much.—Billy Emmett of the Academy goes East to spend the Summer months, accompanied by his wife, professionally known as Katie Howard.—The city is full of bad variety performers, looking out for summer snaps.—Charles Chrisdie of Thorne and Chrisdie's Pantomime co. was an old favorite at Len Grover's Adelphi.—The correspondent of the Philadelphia Mirror affiliates most with dizzy song-and-dance men.—W. W. Durand of Forepaugh's show is in town.—John R. Allen is organizing a novel Summer show, which opens here 26th, and then goes on the road. It is a variety entertainment under canvas, with stage scenery, a boarded floor, and armchairs. The tent is 120x60 feet, and will be gaily decorated with flags, etc. Allen says he'll put up no more dust to hall proprietors. A. G. Cambridge, the dramatic agent, is interested in the scheme. If managed rightly it ought to be successful.

CINCINNATI, O.

MAY 11.

LOOKOUT OPERA HOUSE.—The famous comedy of Our Boarding-House was produced last night, and played very cleverly by a dramatic company of considerable merit, with Manager Jim Douglass as M. T. Elevator, in which character he succeeded in keeping his audience in high good humor throughout the evening. The play will be repeated for the last time this afternoon and evening. Bobby Newcomb, the celebrated mimic, will appear in new songs and dances and imitations. Bob's a star in himself. The Courtland Sisters in vocal duets; Jennie Rainforth in ballads; George Davenport in German eccentricities, and Jim Douglass in comic songs, and the laughable farce, Turn Him Out.

COLISEUM.—This week another strong and attractive bill, filled with pleasing novelties, and composed of attractive acts of all kinds, will be given by some of the best artists in the variety line. Prof. Dalton, the oboe soloist; Clark and Edwards, in new musical sketches; Maude Stanley in new ballads and her wonderful cornet solo; Conway and Healy, the great song-and-dance team, and Hart, Conway, and Ella Saunders in their great triple American clog. Mr. Edwards is an excellent manager, and what he don't know about "running" a show isn't worth knowing.

VINE STREET OPERA HOUSE.—An immense business the past week, playing to "standing room only." The company appear this afternoon and evening in a powerful bill. They will perform in Lexington, Ky., this week, commencing to-morrow evening, and the theatre here will be occupied by a company from the Boylston Museum, Boston, twenty in number, where they have exhibited for the past twenty-seven weeks to crowded houses. Notwithstanding the enormous expense attending the engagement, the prices of admission will remain the same. In connection with this troupe, Mlle. Balitzer and her famous statuesque troupe appear in living pictures of great beauty. For the concluding portion of the bill, the lively and sparkling comedietta, called Flirtation; or, Scenes at the Carnival, will be found to be rich and racy.

UTICA, N. Y.

NATIONAL.—The houses at this popular place have been good all week. Saturday night Johnny Phillips was tendered a benefit at Mechanics' Hall, when, in addition to the regular company, the following artists appeared: Harry Budworth, from Tony Pastor's Theatre, New York; Washburn Bros., O'Neil Brothers, C. H. Wilson, James Kennedy, Casey and Donohue and Frank Dagwell, the "King Bee" on the banjo. During the entertainment Mike Casey of Utica, and George Behman of Troy, competed in a challenge straight jig for a prize, which was won by the Utica boy. Julia Edmonds, Hattie and Pearl Duncan, Lou Christman, Joe Mack, are retained for another week. The new faces are Julia Walcott, Emma Percy, Gussie Leach and James Holbrooke.

ITEM.—Julia Edmonds, while fooling with a pistol at the Northern Hotel last Saturday, accidentally discharged it, the bullet passing through her left hand and striking Hattie Duncan in the side, merely breaking the skin, but altogether too close a call for that lady's comfort.—THE MIRROR is on sale at R. D. Zublin's and "Doc" Stevens' news rooms.

INDIANAPOLIS, IND.

CITY GARDEN.—No opposition the past week, and yet has not done the business the performance warranted. The programme as presented contained a number of novelties, which were enacted in an excellent manner. The olio was preceded by a sketch entitled The Hugging Maniacs. The act was boisterously funny. The Waters, Mike and Nellie, followed in a double jig; Carrie Howard, a good dresser and a pleasing serio-comic vocalist, came next; the Costellos, Charles and Ada, in their double trapeze act, astonished the audience, and the shapely Morgan enhanced the pleasure of the entertainment with vocalism. The performance concluded with Albert Aiken's realistic drama, The Mollie Maguires, with Jerry Cohan in the leading role. The drama was not carefully acted, barring Felton, who had to double, Arthur Sprague, Julia Robinson, and Maggie Felton. Closures: The Waters, Carrie Howard, the Costellos, and Jerry Cohan. Opening 12th: Morris and Fields, Jennie Ray, Minnie Wells, Wiley Hamilton, Harry C. Stanley. Alice Morgan remains. The drama, Oliver Twist, will be presented with Mr. and Mrs. Felton in the leading roles.

HARTFORD, CONN.

NEW NATIONAL.—Business fair. The performances for the week were rather under the usual standard, although much dependance was placed on the drama to fill the bill. James O'Neil in his Irish impersonations was quite a card, and wore well. Williams and Sully are always good in their songs and dances, Nellie Germon is not a pleasant solo singer, but by her recitations makes her turn always welcome. The Dockstaders are good. Lillie Howard pleases so well that she is retained another week. The drama, Marked for Life, is full of sensation and has considerable fun, but did not come up to the expectations of many of the patrons of the house. Sid. France as Skid was good, and forms the central figure of the play. Lillie Howard as Cora Whitby was first-rate, and surprised her friends by her rendition of so difficult a part with no preparation. She should follow the drama. Billy Williams made an acceptable Heathen Chinee. Lew (Clapp) Dockstader, as Tatters, made a hit, and, if anything, eclipsed the principal characters. Every one was pleased to see the familiar face of Lou Williams, although it was rather shaded by cork, in her character of Susan Jane. She had to leave before the week was out to take part in the Black Crook at the Comique, Providence. This week we have Chace and Buckley, Maloney and Mabel Gray, and the Daytons, with Lillie Howard remaining. On Saturday afternoon and evening the manager, J. K. Newton, is down for a benefit to close the season. Joe is a great favorite with the profession (the ladies particularly), and we bespeak a great performance, if one-half of the promised volunteers put in an appearance.

Departures: O'Neil to New York; Williams and Sully to the Boylston, Boston; Nellie Germon to New York, the Dockstaders to Jersey City.

LOUISVILLE, KY.

NOVELTY.—The Daisy Remington comb. have had a very successful week at this house. The company included the following well-known people: Daisy Remington in recitations; Maud Lewis, serio-comic; Jennie Lindsay, vocalist; Vic Reynolds, serio-comic; Hinds and Blossom, in songs and dances; Perry Brothers, song-and-dance, and Morris and Fields, our German friends, who proved to be warm favorites, having to answer to five encores nightly. They are the best German comedians that ever appeared in this city, their dialect being excellent and their singing fine. Mr. Morris has a baritone voice of rare excellence. Such people as these are an ornament to the variety stage, being perfect gentlemen in every way. All of the above people closed May 11. Hereafter this house is to be run on the combination plan. Booked May 12, one week: The Lina Tettenborn comb. in Tina, the Milk Vender of Germantown.

METROPOLITAN.—E. T. Stetson in Neck and Neck, has succeeded in drawing a good house each evening during the past week, his drama being above the average of variety dramas. Closing April 11: E. T. Stetson. Announcements April 12: Reappearance of Charles L. Davis, playing two comedies, viz.: Don't Tell My Wife and Pink Dominos.

BUFFALO, N. Y.

SHELBY'S ADELPHI.—Continued large houses are the order of the day at this cosy place of amusement. The best of variety performers are in negotiation with Manager Shelby, and for this week the Fieldings, John and Maggie, Howard and Thompson, Carrie Howard, the Irish comedians, the Sheridan Bros., Elsa Carnissa, "Senator" Frank Bell, Ida Burt, the acrobats, Morello Bros., Tim Rogers, are engaged. For the following week, May Fiske's Blondes are to appear.

ST. LOUIS.

COMIQUE.—Manager Smith has fairly demonstrated his ability to furnish the Comique patrons with the very best of variety performances, inasmuch as the ones presented last week under his management were characterized by that tone of refinement which has ever made the Comique popular. And they drew good audiences too, showing that Mr. S. has the confidence of his patrons. Hogan and Lord, Devlin and Tracy, and May Holland, who contributed much to this week's amusement, remain next week, with the addition of Little Mac (the Lilliputian comedian), Mlle. Elise, Grace Garland, the Aikens, Dave Oakes, Ella Pfiffin and Chas. Grear. Jacques Kruger, the stage manager, appears next week in a new character creation, 'Arry of the Hoxfords.

MISCELLANEOUS.

PROVIDENCE, R. I.—Theatre Comique: Large audiences are the rule at this house, and a good show is given. This week, The Black Brook is to be revived under title of A Tale of Enchantment. A large company is engaged for its faithful presentation. The ballet will be led by Mlle. Irene Santella. Charles and Carrie Austin, Harry Bennett, Mollie Wilson, Livingston and Melrose, acrobats, are new arrivals.

MILWAUKEE, WIS.—Lew Benedict's Theatre, formerly Milwaukee, is running under very flattering prospects, giving a first-class variety programme. The same company continue this week. The Gilfoils failed to make an appearance on account of sickness. Metropolitan: The same company this week. The usual variety olio and afterpiece. Fair business.

PITTSBURG.—Williams' Academy: This house will be reopened 12th for one week by Josh Hart's New York Novelty troupe, the engagement having been made late last week; 19th, Freaks of Fortune comb. one week; 26th, Williams' comb., one week; June 2, Harry Richmond comb., one week; 9th, May Fiske comb., one week.

WILLIAMSBURG, L. I.—Morton's Comique: Mme. De Henri's Female Minstrels. J. M. Johnson, Geo. L. McDonald, the Devoy Sisters, Mayo and Lash, Wardell, Lawrence and Morton, Sanders and Dean, Thomas Horton, Harry Hart and Harry Mullen. This is the best bill that has been here in some time.

BALTIMORE.—Central: Dan Collyer's Female Minstrels, De La Just Brothers, Robert Salvin, Leonard and Moore, Farran Sisters, the Bartletts in Second Sight Mystery, Ella Forrest and others. Business fair. Closed this week.

NEWARK.—Waldman's: St. Felix Sisters, Nellie St. John, Nellie Western, Lottie Grant, Carrie Lavarne, Katie and Jennie Gilbert, Alf Beverly, E. Walton. Farce, Crossing the Line. Comedy, Home Again. Metropolitan: Mlle. De St. Leon's Female Minstrels.

RICHMOND VA.—Comique: Departures—Fanny Valade, James Woodville and Smith Barton. Open 12th: Frank Monroe, Dick Morosco, Vass Morris and Robert Aubrey. Henry C. Lee, pedestrian, from Wauregan, Connecticut, booked for 19th. Business good.

JERSEY CITY, N. J.—Varieties: Business as usual, thriving. This week: Return of Lew and Charles Dockstader, May Raymond, Julia Walcot, Eloise Montague, Ida Morris, Billy Bryant, and others. Departures: Belle LeVerde, Russells, Sophie Thorne.

WASHINGTON, D. C.—Comique: Blonde and brunette troupes, one week the former, and the next the latter. As they are the same individuals, it is unnecessary to give the lengthy names of the "participants."

TROY, N. Y.—Grand Central: Business last week was fair. Same company remain for the coming week and is as good as any that has appeared this season.

The American Dramatic Fund, one of the most useless and cumbersome institutions in existence anywhere, went through the farce of electing officers on Monday. The following persons (mostly non-professionals) were chosen: President, S. L. M. Barlow; Trustees, R. B. Roosevelt, W. R. Travers, S. H. Hurd, Nathan Secley and John Brougham; Directors, John Gilbert, W. Davidge, D. C. Anderson, J. H. Stoddart, F. S. Chanfrau, W. J. Florence, Thomas J. Hind, Geo. Beeeks, W. R. Denham, James Taylor, John Moore, F. L. Rogers, E. F. Taylor, and Carl Ahrendt; secretary and treasurer, W. B. Harrison; honorary physician, Dr. H. F. Quackenbos.

John Braham takes a vaudeville company on the road this Summer. Louis James, Marie Wainwright, Mr. and Mrs. J. H. Jones (Rose Temple), and George Schiller have been engaged. The best part of the company will be organized this week.

The Pioneers of the Trade.

In all commercial centres it is admitted that trade invariably gravitates to those establishments which deal in the specialties needed by their patrons.

The theatrical trade in particular, furnishes truthful exemplification of this. The pioneer house of Messrs. I. Bloom and Brother, 338 and 340 Bowery, stands at the head of the list of houses making Theatrical Goods a specialty.

This firm has become most favorably known for the particular attention it pays to all orders, and for the novelties it continually places before its patrons, advantages arising from importing goods from European markets direct. This enables them to give their patrons not only the benefit of exceptionally low prices, but of novelties in all kinds of theatrical ware long before they are shown by other houses in the trade. This, in itself, is an advantage that the profession readily appreciates.

One is very much pleased upon visiting this noted Emporium to see the odd designs and nouveautes shown, while the taste evinced in the selections of the many articles proves beyond a doubt that this popular house enjoys only a well deserved celebrity. Space will not allow us to enumerate the one hundredth part of the many elegant (and to the fair sex fascinating) items shown there. But this much we can say, that if any one cannot get suited there, they must, indeed, be ultra-fastidious. A glance at the cut displayed in our columns to-day will give a faint idea of some of the articles manufactured by them—but to get a more correct idea, we would advise our friends to at once visit this popular house.

DATES AHEAD.

A.

Anderson, Mary and combination, Montreal, this week and close season.

Aimee and Company, Park Theatre, N. Y., this week.

B.

Boucicault, Dion, Grand Opera House, New York, 19th, two weeks.

Barrett, Lawrence, San Francisco, May 26, three weeks.

Boniface, G. C., and combination, Albany, 13th, 14th; Troy, 15th, 16th, 17th; Philadelphia, 19th, one week.

Belgarde, Adele and troupe, Rochester, 12th, 13th, 14th; Buffalo, 15th, 16th, 17th; Chestnut Street Theatre, Philadelphia, 19th.

C.

Claxton, Kate, and combination, Haverly's Theatre, Chicago, 12th, this week.

Criterion Combination, Richmond, 15th, 16th, 17th; thence New England circuit; Montreal, 26th, one week.

Coombs, Jane and combination, Grand Opera House, Cincinnati, 12th, this week; Louisville, 19th, 20th, 21st; Indianapolis, 22d, 23d, 24th; Dayton, Ohio, 27th.

Colville Folly Company, Haverly's theatre, Chicago, this week.

D.

Davenport, Fanny and Combination, California Theatre, San Francisco, this week.

Denier's Tony, Humpty Dumpty troupe, with George H. Adams (Grimaldi), Kalamazoo, Mich., 15th; South Bend, Ind., 17th; Joliet, Ills., 18th.

E.

Emerson's Minstrels, Titusville, 16th; Corry, 17th; Bradford, 19th; Elmira, N. Y., 20th; Wilkesbarre, Pa., 23d; Scranton, 24th; Pittston, 26th; Allentown, 27th; Lancaster, 31st.

Emmet, Joe, and combination, Gaiety Theatre, Boston, this week, engagement of seven weeks.

F.

France, George and dogs, Council Bluffs, Ia., 29th, 30th, 31st.

G.

Gotthold & Rial's Uncle Tom Company, Grand Rapids, 15th, 16th, 17th.

H.

Haverly's Mastodon Minstrels, Park Theatre, Brooklyn, this week.

Haverly's Danites troupe, Davenport, Ia., 15th; Cedar Rapids, 16th; Dubuque, 17th; St. Paul, 22d, 23d, 24th.

Harrigan and Hart combination, Park Theatre, Brooklyn, 26th, one week; Museum, Boston, June 2, four weeks.

L.

Lotta and combination, Albany, 15th, 16th, 17th, and close season.

M.

Macauley, Barney, Bush Street theatre, San Francisco, this week.

Myers' Dolly Bidwell combination, Taunton, 15th; Lynn, 19th.

Myers' Joseph Proctor combination, Dover, N. H., 20th, 21st.

McDonough & Fulford's M'lles combination, Indianapolis, this week.

Mitchell, Maggie, East Saginaw, 15th, 16th; Bay City, 17th; Muskegon, 18th; Port Huron, 19th; London, Ont., 20th; Hamilton, 21st; Toronto, 22d, 23d, 24th; Kingston, 26th; Montreal, 27th, five nights; Biddeford, Me., June 4.

Modjeska and Troupe, Hartford, 15th; New Haven, 16th, 17th, and close season.

McWade, Robert and troupe, Heuck's Opera House, Cincinnati, this week.

Mordaunt & Evans company, Newark, 15th, 16th, 17th.

N.

Nobles, Milton, and combination, Winona, Wis., 15th; Green Bay, 16th; Oshkosh, 17th; Rockford, Ills., 22d; Chicago, 26th.

P.

Pastor, Tony and troupe, Grand Opera House, New York, this week; Boston, 19th, one week; Utica, N. Y., 28th; Syracuse, 30th.

R.

Rice Surprise Party, Philadelphia, this week; New York, 19th, four weeks; Boston, June 14th, six weeks.

Rice's Evangelinists, Grand Opera House, Toronto, this week; Boston, June 2, six weeks.

Raymond, John T., and Combination, Milwaukee, Wis., 15th, 16th, 17th; Racine, 18th; Kenosha, 20th; Beloit, 21st, Madison, 22d; La Crosse, 23d; Winona, Minn., 24th; St. Paul, 26th, 27th, 28th; Minneapolis, 29th, 30th, 31st.

Robson and Crane, Globe Theatre, Boston, this week.

S.

Salsbury's Troubadours, San Francisco Opera House, New York, this week.

San Francisco Minstrels, Waterbury, 15th; West Meriden, 16th; Springfield, Mass., 17th; Troy, N. Y. 18th; Albany, 20th; Schenectady, 21st; Utica, 22d, Watertown, 23d; Oswego, 24th; Syracuse, 26th; Rochester, 27th; Buffalo, 28th; Fen Yan, 29th; Canandaigue, 30th; Auburn, 31st.

Sankey McKenna's Whims, Lowell, Mass. 15th.

T.

Thompson, Den, Joshua Whitcomb combination, Freeport, Ills., 16th; Clinton, Ia., 17th.

U.

Union Square company, Haverly's Theatre, Chicago, 19th, six weeks.

W.

Warde & Barrymore Diplomacy combination Chicago, 12th, this week; Arch Street Theatre, Philadelphia, 26th, one week.

Weathersby's Frolliques, Walnut Street Theatre, Phila., this week; Providence, 19th, 20th; New Haven 21st; Hartford, 22d; Holyoke, Mass., 23d; Lynn, 24th; Portsmouth, N. H., 26th; Portland, Me., 27th; Bangor, 28th, 29th; Lewiston, 30th; Portland, 31st, and close season.

Wallack and company, Olympic Theatre, St. Louis, this week; Haverly's Theatre, Chicago, 19th.

NEW YORK AMUSEMENTS.

HAVERLY'S LYCEUM THEATRE.
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THIS WEEK, MONDAY, MAY 12th;
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Hermann Linde in London.

[From the Standard of April 24.]

Mr. Hermann Linde, who yesterday recited at Willis's Rooms the tragedy of Macbeth, is an exception to the general run of platform actors, inasmuch as he has distinct dramatic ability, and is able to demonstrate the fact when seated in a chair, with no aid from costume, scenery, or theatrical embellishments. His voice is rich and very powerful, and despite a decided accent, his elocution must be pronounced exceptionally good, for he is perfectly distinct (very much more so than many actors of English birth and education), speaks without any sort of affectation, and even in rapid passages never loses clearness and lucidity. The reciter is necessarily under great disadvantages, as in the course of an impassioned dialogue he cannot retain the characteristics of either speaker, and must make it very plain where one leaves off and the other begins; thus entirely dispensing with all the effects which on the stage are obtained from the act of listening and exhibiting emotions by facial play and gesture. Behind the footlights Mr. Hermann Linde will be seen to greater advantage, for his gestures are eloquent (in reciting he is sparing of them, which is in itself a merit), and his features are mobile and expressive. As a rule his effects are made without extravagance, and his discrimination of character is extremely clever. His exceptional skill was warmly appreciated.

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